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MOBILE CONTROL

You can never have too many *Thunderbirds* Episode Guides right? Wrong. At a time when it seems that every man and his dog (or at least every magazine publisher) is printing an episode guide to the series, frankly I'd rather just have one episode guide that you can rely on to be accurate, and, therefore, useful.

A proper episode guide to any series should ideally fill three criterion. Firstly, it should give you a reasonably complete synopsis of the plot of each episode, including how the episode ends. Too many guides just tell you vaguely what happens and then leave you hanging with a ... which is useless for reference. Secondly, it should feature a complete cast and credit listing. Most guides will simply tell you who wrote and directed each episode (as if all the other people who worked on the show had no influence on its content), while others don't even tell you that bare minimum of information, or get it badly wrong (re: any Joe 90 episode guide).

But the most important criterion of all is accurate titling on the episodes themselves, and this is usually where *Thunderbirds* episode guides fall down. After all, if an episode guide can't even get the title of the bloody episode right, what hope is there for the veracity of the rest of the information? The most common mistakes to look out for are the missing exclamation mark on *Attack Of The Alligators!*, the missing hyphen in *Move - And You're Dead*, the missing last word on *Terror In New York City*, and the mis-spelling of *The Impostors*. This last error is the most worrying of all - there wasn't a single TV listings magazine or newspaper that spelled 'Impostors' correctly when the episode was screened recently on BBC2 (unfortunately for them, the Oxford English Dictionary doesn't recognise 'Impostors' - with an 'e' - as a legitimate spelling). And before you look, yes, our typesetter spelled it wrong too (and made a couple of those other errors) in our own episode listing in FAB2.

You won't find those mistakes in our full Definitive Guide which started last issue, as Ian and I have been burning the midnight oil to individually check each episode. It seems that if you want a decent episode guide, you've just got to do it yourself!

Chris Bentley - Chairman

FAB CREDITS

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Additional Contributors:

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Special Thanks to

John Keeling, Sandra Cuckow and Jill Finch

SPACE CITY SPECIAL

A WORD FROM THE EDITOR

With another FAB finished, my mailbox has brought a reminder of the wider world of ITC television productions. Fanderson member Jaz Wiseman produces a splendid *Persuaders!* fanzine called *The Morning After*, which also covers other ITC adventure shows such as *The Champions* and *Man In A Suitcase*.

As a youngster in the early 70s, my first ever favourite TV show was *The Persuaders!* (the exclamation mark is part of the title). I never could find a toy Ferrari like the one Tony Curtis drove in the series, but I did find a reasonably close facsimile to Roger Moore's Aston Martin, which I 'brummed' around the carpet until it wore out (the car, not the carpet). Best of all, me and my mate Phillip would play *The Persuaders!* in my garden, which mainly involved punching invisible baddies - a practice later taken up by Gene Barry in *The Adventurer*.

The main reason that I played with Phillip, rather than any of my other school friends, was that he only lived three doors up the street from me. Tiring of having the future FAB editor under her feet on sunny days, my Mum would urge me to call for one of my friends, and, always a literally-minded child, I would saunter to the front gate and, literally, call. Being the only pal within earshot of my youthful bellows, Phillip became Denny Wilde to my Lord Brett Sinclair.

So why, you may ask, did the young Fryer fixate on *The Persuaders!* and not choose any of the Gerry Anderson series among his favourites? The simple answer is that boring old Yorkshire Television simply never seemed to show them, so the first Anderson show to really impress itself on my consciousness was *Space:1999*.

Funny how things jog your memory. This world-class beating around the bush is a very long-winded way of thoroughly recommending 'The Morning After'. Members can obtain copies by writing (enclosing a stamped self-addressed envelope) to:

**The Morning After, The Persuaders HQ,
3 Lanark Villas, Gillingham,
Dorset SP8 4QH.**

See you back here next time!

Ian Fryer - FAB Editor

Your Photo Stickers: The two full colour photo stickers with this issue feature the superb title vehicle from *Stingray*, and the superb title caption from *Space:1999* Year One. If you peel off the backing, the photos can be affixed in the positions indicated on pages 21 (*Stingray*) and 30 (*Space:1999*).

FANDERSON NEWS

ISSUE 34

DATELINE: MARCH/APRIL 2092

STAND BY FOR ACTION!

The BBC confirmed in late January that they have purchased both *Stingray* and *Captain Scarlet And The Mysterons* for screening on UK television in the near future. *Stingray* will commence on May 22nd after the current run of *Thunderbirds* has ended, occupying the BBC2 6.00 pm Friday slot throughout the summer. *Scarlet* will follow *Stingray*'s 39 week run (barring breaks for sporting events and holidays) and commence screening towards the end of February 1993.

Copyright Promotions, licencees of *Thunderbirds*, have acquired the merchandising rights to *Stingray* and are approaching those merchandisers who purchased licences for *Thunderbirds*. Bostree - publishers of the recently

released "*Thunderbirds Are Go*" book by John Marriott - have commissioned a similar book about *Stingray* from Dave Rogers, author of Bostree's "ITV Encyclopedia of Adventure". Fleetway - publishers of "*Thunderbirds - The Comic*" - are also in the planning stages on a companion *Stingray* magazine (presumably to be called "*Stingray - The Comic*") which will go on sale at the end of May. *Thunderbirds* Comic editor Alan Fennell will also be involved with the *Stingray* Comic, allowing an unprecedented freedom for comic strip adaptations of the TV episodes - Alan scripted 24 of the 39 episodes back in 1962/63 when the series was made. Popular Anderson artists Steve Kyte and Graham Bleathman are producing cover artworks and poster cutaways of the *Stingray* vehicles to complement the excellent Ron Embleton TV21 comic strip reprints.

WINTER OLYMPICS DELAYS THUNDERBIRDS

The Winter Olympics delayed the current UK run of *Thunderbirds* on BBC for a fortnight in February. Both *Thunderbirds* and *Star Trek: The Next Generation* were postponed to enable the BBC to fill their respective Wednesday and Friday slots with programmes of highlights from the day's events in Albertville. This pushed back the screening schedule published last issue, with *Move-And You're Dead* now shown on February 28th and the final episode *Ricochet* to be screened on May 15th (barring a further interruption during the Easter holiday period).

This was the first sporting break in the *Thunderbirds* run, although they have been commonplace in the *Star Trek* screenings, as *Trek* is usually the first show to be postponed when an 'important' programme of sporting highlights is to be scheduled.

THUNDERBIRDS RATINGS UPDATE

The viewing figures for the current re-screening of *Thunderbirds* in the UK have remained reasonably consistent throughout the run and were relatively undisturbed by the Christmas break. The highest rated episode still remains *Trapped In The Sky* (6.63 million), the first broadcast, while the lowest rated so far is *The Man From M.I.5* (4.73 million) which, nonetheless, was the fourth most watched programme on BBC2 for that week.

The complete ratings to date are as follows, with



figures given in millions and the episode's position in that week's BBC2 chart shown in brackets:

<i>Trapped In The Sky</i>	5.83m	(1)
<i>Pit Of Peril</i>	5.83m	(1)
<i>City Of Fire</i>	5.41m	(4)
<i>Sun Probe</i>	5.29m	(4)
<i>The Uninvited</i>	5.16m	(3)
<i>The Mighty Atom</i>	4.90m	(5)
<i>Vault Of Death</i>	5.81m	(3)
<i>Operation Crash-Dive</i>	5.80m	(3)
<i>The Perils Of Penelope</i>	5.54m	(8)
<i>Terror In New York City</i>	5.61m	(2)
<i>Edge Of Impact</i>	4.99m	(5)
<i>Day Of Disaster</i>	5.57m	(2)
<i>30 Minutes After Noon</i>	5.20m	(4)
<i>Give Or Take A Million</i>	5.15m	(7)
<i>Desperate Intruder</i>	5.38m	(2)
<i>End Of The Road</i>	5.04m	(3)
<i>The Impostors</i>	5.28m	(2)
<i>The Man From M.I.5</i>	4.73m	(4)
<i>Dry Wolf</i>	5.18m	(2)
<i>Danger At Ocean Deep</i>	4.83m	(2)

This makes the average viewing figure 5.42 million after 20 episodes - very respectable for a series that was made 28 years ago!

THUNDERBIRDS ARE GO ON BBC1

A second repeat screening of *Thunderbirds* on BBC television is planned for the Autumn, this time on BBC1, the major channel, where careful scheduling of the programme could see a potential audience for *Thunderbirds* in excess of 9 million. However, current plans appear to be to include the series as part of longer Saturday morning programme aimed at a young audience, similar to *Going Live!* The ideal slot would be the 5.15pm Saturday slot, following *Grandstand*, which would maximise a viewing audience across a much greater age range.

Many merchandisers who missed out on the potential sales of *Thunderbirds* items over Christmas 1991 are now aiming their merchandise schedules towards the Autumn screenings, to lead into Christmas 1992.

ITC's 1999 VIDEOS TOP VIDEO CHARTS

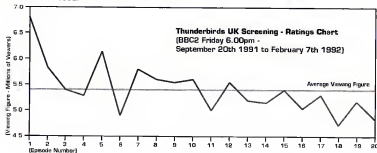
Both initial volumes of ITC's *Space:1999* sell-through video releases topped the Our Price, Woolworth and HMV video charts within weeks of their release in February, paving the way for a successful release of the third and fourth volumes (*The Last Enemy/Mission Of The Danians* and *The Troubled Spirit/Space Brain*) in April. Volumes Five and Six (*End Of Eternity/The Full Circle* and *Death's Other Dominion/Voyager's Return*) are planned for June release, with Volumes Seven and Eight (*Alpha Child/The Last Sunset* and *Force Of Life/Guardian Of Pir*) scheduled for August.

April's 1999 releases will be accompanied by Volume Three of *Supercar* (*High Tension/A Little Art/Ice Fall/Island Accident*). Our report last issue that this volume would be the last release of *Supercar* episodes was made in error, and further releases are planned. Our apologies to ITC Home Video for the misunderstanding. Volumes Three and Four of 1999 and Volume Three of *Supercar* go on sale from April 13th.

Best news of all, however, is the confirmation of the home video release of *The Secret Service*, the least known of the Supermarionation series. Starring the real-life and puppet duplicates of Stanley Unwin, it was screened on only three regional stations in the UK on its original broadcast, and has never been repeated. All 13 episodes will appear on three volumes with Volume One on release around August/September.

FURTHER ITC RELEASES

The previously scheduled April release of episodes of Gerry Anderson's *The Protectors* (*2,000 Ft. To Die, Brother Hood, Disappearing Trick and Fighting Fund*) has now been put back to May, and replaced by the first two volumes of *The Champions*. Volume One will feature the pilot episode *The Beginning* and *The Invisible Man* (with guest star Peter Wyngarde), while Volume Two has *Operation Deep-Freeze* (with Patrick Wymark - Eurosec chief Jason Webb in Gerry Anderson's *Doppelganger* feature film) and *A Case Of*



Lemmings. All four episodes feature Stuart Damon who appeared in **UFO's Mindbender** and three episodes of **Space:1999**.

Volume Three of **The Saint** will contain *The Scorpion* (with Nyree Dawn Porter - *The Protectors'* Contessa Di Contini - and Geoffrey Bayldon, who appeared as Number Eight in the **Space:1999** episode *One Moment Of Humanity*) and *The Death Game* (with George Murcell, the first season voice of Professor Popkiss in *Supercar*), and will go on sale with *The Champions* on April 27th.

May 11th sees Volume One of **The Protectors** accompanied by Volume Three of **Ganger Man**. The episodes on this latter tape have been rescheduled since our last issue and will now comprise two third season episodes, *I'm Afraid You Have The Wrong Number* (with Paul Eddington) and *Not So Jolly Roger* (with the late Edwin Richfield, Admiral Sheringham in the **UFO** episode *Destruction*).

June's release of Volumes Three and Four of **The Persuaders!** will be accompanied by a further eight episodes of **Fireball XLS** on Volumes Three and Four as detailed last issue.

1999 VIDEO BOOB

A number of members have expressed their disappointment with Volume Two of ITC's **Space:1999** video releases, where a sound fault has muted the background sound effects and much of the atmospheric classical music which plays such a large part in the cassette's two episodes (*Dragon's Domain* and *The Testament Of Arkadia*). Our technical expert is of the opinion that this fault has occurred at the duplication house where the cassettes are copied from the Master Tape. **Space:1999** Volume Two is the only tape in the ITC range to exhibit this problem.

Our queries about the tape fault came as a complete surprise to ITC Home Video's Head of Marketing, John Keeling, who told us that they have a very firm commitment to releasing the best quality material available to them and that he was very concerned if that quality was not reaching the public.

The duplication of the ITC cassettes is handled by Polygram Video, who told us that they were in the process of checking the Master Tape, and that, if the fault could be rectified, replacement cassettes would be available as soon as possible. More news on this as we receive it.

UFO & JOE 90 BACK ON VIDEO SCHEDULE

More great news for video collectors - Polygram Video are to continue (at last!) with their releases of episodes of **Joe 90** and **UFO** following a major re-launch of their entire Anderson video range in May, spearheaded by the re-release of *Thunderbirds* with all-new packaging. The complete Channel 5/Polygram catalogue (which also includes *Beingrey* and *Terrehawks*) will be extensively re-

distributed throughout major video retail stores in the UK, and will spotlight new long-awaited releases of episodes from both **Joe 90** and **UFO**.

The collection of **Joe 90** episodes will be completed with the release of Volume 7 (*Mission X-41*, *Test Flight*, *See You Down There* and *The Birthday*). **UFO** Volume 7 will feature *The Dabak Affair* and the series' most popular episode *Sub-Smash*, which guest stars the late Paul Maxwell (the voice of Steve Zodiac in *Fireball XLS*). **UFO** Volume 8 will complete the releases from the series' first production block with *Flight Path* and *The Responsibility Seat*.

TORCHY VIDEO BOOB

Polygram's otherwise excellent UK video release last November of **Torchy The Battery Boy** Volume 1 was marred by the replacement of Episode 2 - *Topsy Turvy Land* with Episode 8 - *Bossy Boots Goes To Topsy Turvy Land*. With most series, such a gaff would go unnoticed, but, unfortunately, **Torchy's** earliest episodes form an ongoing serial. The replacement of Episode 2 with Episode 8, therefore, hopelessly confuses the story.

Fanderson alerted Polygram to the mistake before it could be compounded by the imminent release in May of a second volume, planned to feature Episodes 5 to 8. Instead, Volume 2 will now feature the missing Episode 2, followed by Episodes 5, 6 and 7, enabling viewers to jump between the two tapes and view the whole story. Further volumes are planned for later in the year.

G-FORCE IN PRODUCTION

As previewed in **FABs 2 & 3**, Gerry Anderson's brand new television series is now in the production stages on 13 half-hour (between 22 and 25 minutes) episodes. The animated series is currently without a title - **G-Force** is now strictly a working title and will change before the series reaches our screens, to avoid confusion with the Japanised series *Battle Of The Planets* (whose protagonists are also a group called **G-Force**, by which name the series is known in other parts of the globe). 'Star Force' was briefly considered as an alternative title, but quickly rejected.

Gerry is co-executive producer (with Adam Shaw), and will also be script-editing the series (though uncredited as such). The thirteen episodes have been written by long-time Anderson writer and script-editor Tony Barwick, who contributed episodes to every Anderson series from *Thunderbirds* to *Terrehawks*. The series is being produced by Bob McKay and directed by Phil Little. The cell-animation for the project is being produced in Moscow by Videofilm Corp.

Gerry's other current television series project, *Lovender Castle*, is now a lot closer to production. The series, which will be produced by Gerry's company Inimitable in conjunction with fantasy artist Rodney Matthews, is currently under consideration with a major broadcaster.

GERRY ANDERSON TOUR - DATES AND VENUES CONFIRMED

As reported last issue, Garry Anderson will be touring the UK in April and May, appearing at a series of venues to discuss Thunderbirds and other aspects of his work. The tour dates and venues have now been finalised, with several new venues (Greenwich, Bournemouth, Catford, York and Oldham) added to last issue's provisional list. A number of venues from that provisional listing have now been cancelled (Llandudno, Poole, Lewisham, Plymouth, Hayes and Thameside).

For bookings and further information, members can call the box offices of the individual venues as listed below:

April: Sat 18th - The Alban Theatre, St Albans (0727 861079); Sun 19th - Torquay-Riviera, Torquay (0903 299992); Tues 21st - Ferneham Hall, Ferneham (0329 824860); Wed 22nd - Llandudno Arcadia, Greenwich (0492 879771); Thurs 23rd - The Venue, Borehamwood (091 207 2575); Fri 24th - Poole Arts Centre, Bournemouth (0202 296577); Sat 25th - The Town Hall, Tunbridge Wells (0892 526121); Sun 26th - The Town Hall, Western Super Mare (0934 634820); Tue 28th - Embassy Centre, Skegness (0754 88444).

May: Fri 1st - Princess Hall, Aldershot (0252 276771); Sat 2nd - Meidstone-Hasslette, Meidstone (0622 753822); Sun 3rd - The Lewisham Theatre, Catford (081 690 2317); Fri 8th - Civic Centre, Port Talbot (0639 883141); Sat 9th - Theatre Royal, Lincoln (0522 523302); Mon 11th - Civic Theatre, Mansfield (0623 663086); Tues 12th - St George's Hall, Bradford (0274 752373); Fri 15th - The Barbican, York (0804 628991); Sat 16th - Thameside Theatre, Oldham (061 330 2055); Wed 20th - Pavilion Theatre, Worthing (0903 39999); Fri 22nd - De Montfort Hall, Leicester (0533 551502); Sat 23rd - Wyvern Theatre, Swindon (0739 535534); Tues 26th - Alexander Theatre, Birmingham (021 643 5536); Fri 29th - Brentwood Leisure Centre, Brentwood (0277 262616); Sat 30th - Bedworth Civic, Bedworth (0203 315169).

If you are attending any of these events, don't forget to wear your Fanderson badge!

THUNDERBIRDS MIME SHOW - ON TOUR

The 'Thunderbirds F.A.B.' mime show, created by Gavin Robertson and Andrew Dawson, is all set for a UK tour during the Summer months. The re-vitalised 'Thunderbirds F.A.B.' - 'The Next Generation', performed by Wayne Forester and Paul Kent will be playing at the following venues: Arts Theatre, Cambridge (18th - 24th May); Playhouse, Oxford (25th - 31st May); Grand Theatre, Wolverhampton (1st - 7th June); Opera House, Buxton (8th - 14th June); Opera House,

Belfast (15th - 21st June); The Grand, Blackpool (22nd - 28th June); New Pavilion, Rhyl (29th June - 5th July); Pavilion, Bournemouth (6th - 12th July); Grand Theatre, Swansea (13th - 19th July); Theatre Royal, Nottingham (20th - 26th July); Wyvern, Swindon (27th July - 2nd August); Theatre Royal, Brighton (3rd - 9th August). The venues at Belfast, Rhyl and Swansea are provisional at present, and the tour is expected to continue throughout August with venues in Bath and Aberdeen (among others).

VIRGIL TRACY - FOUND!



Virgil Tracy, the square-jawed, husky-voiced (at least in Season One) pilot of Thunderbird 2 has been found at last. The handsome pilot, 1 ft 8 ins tall and weighing approximately 21lbs, has been discovered living in Slough with 36 year old Peter Thornley, his longtime companion of over 20 years.

The Virgil Tracy puppet turned up after an appeal by Thunderbirds' puppetry supervisor Christine Glanville through the pages of The Daily Telegraph newspaper, where she reported that Virgil had last been seen in 1970 in a skip at the Century 21 Studios in Slough. When the Studios were closed down and re-located to Pinewood (between the filming of the two production blocks of UFO), all the puppets and models from the past had to be thrown out. Some were, fortunately, saved by passersby, one of whom was Peter Thornley, who retrieved Virgil and kept him preserved in a box.

Christine was, naturally, delighted and said, "It's wonderful. We have now got all the boys back." A reunion will take place at the Wolverhampton Art Gallery from June 20th to August 29th, as part of the Thunderbirds Exhibition being mounted there.

EXCLUSIVE SPECIAL REPORT 'UFO:1999' PILOT SCRIPT AND WRITERS GUIDE DISCOVERED!

Fanderson Chairman, Chris Bentley has unearthed the unfiled pilot script and the writers/directors guide for the proposed sequel series to **UFO** - **UFO:1999** - in the vaults at ITC, while researching production information for the *Project Straker* convention book. On a directive from Lew Grade, **UFO:1999** was abandoned at an early stage and re-vamped as *Space:1999*, but the new evidence would suggest that the proposed sequel series was a lot further along in planning than was previously believed.

The writers guide details the format of the series. Set in 1999, some 19 years after the events of **UFO**, the war with the aliens has escalated, although, miraculously, it is still a well-kept secret and the general populace of Earth are unaware of the danger. **SHADO** Moonbase, now Alpha Moonbase, has been vastly enlarged, and is serviced by five smaller subsidiary Moonbases at strategic locations across the Moon's surface. From here, the **SHADO** personnel can defend the Earth from the Aliens far more effectively than before, with a fleet of Eagle Interceptors housed in massive hangars beneath the Moon's surface.

The Aliens engineer a thermo-nuclear explosion on the Moon to incapacitate the **SHADO** operations, but their plan goes badly wrong. The Moon is hurled out of Earth orbit and into deep space, while the Earth is devastated by the shifting gravitational forces - there are no survivors. Now, the surviving personnel of **SHADO** on Alpha Moonbase are the only source for the Aliens' transplant surgery, and they must fight to defend themselves from Alien attack as they journey across the galaxy on their runaway Moon, encountering strange new lifeforms in a hostile universe (!).

Of the original **UFO** cast, only Ed Bishop (as the wheelchair-bound General Ed Straker), George Sewell (as Major Alec Freeman), Vladek Sheybal (Dr Doug Jackson) and Dolores Mantex (Col. Nina Barry) were to return to the show. They were to be joined by newcomers Stuart Damon, Isla Blair, Brian Blessed, Hildegard Neil and Patrick Mower to complete the regular cast.

Damon (best-known as Craig Sterling in *The Champions*, and previously seen as Howard Byrne in the **UFO** episode *Mindbender*) was to play Colonel John Koenig, the new series' man of action, replacing Michael Billington's Col. Paul Foster character, who had been killed in a **UFO** attack some years previously. Damon would share the action role with Patrick Mower (also previously seen in **UFO** as Cass Fowler in *The Square Triangle*) as Captain Steve Maddox, Chief Pilot of the Eagle Interceptor fleet.

Love interest for Damon's character would be provided by Isla Blair (later to be seen in the

Space:1999 episodes *War Games* and *Journey To Where*) as Doug Jackson's Medical Centre associate Dr Helen Russell. Brian Blessed (also later seen in *Space:1999*, as Cabot Rowland in *Death's Other Dominion* and as Mentor in *The Metamorph*) was to play the Moonbase's scientific adviser Professor Victor Bowmann. Blessed's character would be married in the series to Alpha Control Centre operative Lt. Anna Bowmann, to be played by Blessed's real-life wife Hildegard Neil.

Interestingly, all five of the proposed new regular cast members later appeared in roles in *Space:1999* - Damon in *Matter Of Life And Death* and *Bringers Of Wonder*, Mower in *All That Glitters* and Hildegard Neil in *Devil's Planet*.

Dated April 1st 1973 and written by Gerry Anderson & Christopher Penfold, the pilot script, '*No More Summers*', re-introduces the characters from the previous incarnation of **UFO**, introduces the new regular cast members and sets the format for the 24 episode series to follow:-

All contact is lost with Omega Moonbase, on the opposite side of the Moon to Alpha. When Helen's husband Jack investigates in Moon-Mobile 3, his vehicle is bathed in a strange blue light and he returns to Alpha in a catatonic state. Dr Jackson discovers that his mind has somehow been wiped clean. Helen's attempts to revive her husband fail, and the pilot dies shortly afterwards.

Straker sends Koenig, Maddox and Prof. Bowmann to Omega Base in an Eagle Interceptor, protected from the effects of the beam by a force shield that Bowmann has developed. Arriving at the base, they discover the personnel under the influence of the Aliens and using the base's defence batteries to construct a massive thermo-nuclear bomb.

The trio from Alpha manage to escape the clutches of the Aliens and return to Alpha to warn the **SHADO** personnel of the impending explosion. However, the effects of the explosion are underestimated and as the bomb detonates, the shock wave hurls the Moon out of Earth's orbit. Only Alpha, Delta and Gamma bases survive the catastrophe...

Sadly, the series as such was terminated before filming began. Costumes and sets had been designed, story outlines for six further episodes had been written, and extensive research had been put into the accurate representation of a Moon community. Nothing went to waste, however, as many of these designs and ideas were saved and injected into the replacement *Space:1999* series. Col. John Koenig, Dr Helen Russell and Professor Victor Bowmann underwent slight name changes and with the parts re-cast, they became the main characters in 1999.

Speaking of the lost series, Gerry Anderson told us, "On the one hand, we were all devastated that all that hard work was to come to nothing, but, in a way, it was exciting as well, because now we had a commitment to a whole new series with 1999. One is always left wondering, though, how it might have turned out."

MERCHANDISE NEWS

The recent British International Toy and Hobby Fair, held in January at Earl's Court, heralded the press launch of a new range of diecast Thunderbirds models to go on sale from Matchbox in October. Similar to the coveted Dinky Toys diecasts of the 60s, the new Matchbox range will feature Thunderbirds 1, 2, 3 and 4 and Lady Penelope's FAB 1 Rolls Royce, sold both as singular, bubble-packed items (TBs 2 and 4 will be sold together as they are in scale - i.e. TB4 fits inside the TB2 Pod) and as a gift set Rescue Pack of all five vehicles. The miniature vehicles on display at the Toy Fair were very impressive, as was the packaging design (by Steve Kyte). Retail prices will range from £2.99 to £16.99.

Fanderson Iainson Ralph Titterton also met with Gemma Designs Ltd., who have produced a super range of Thunderbirds greetings cards, complete with pop-up interiors and age badges. The cards will be extensively distributed through Woolworths, W.H. Smith, Boots, Post Shops and many other independent card and toy shops. The main range of cards - of which there are nine in total - retail at £1.10 each, with an extra large card retailing at £1.89. Gemma are also producing wrapping paper and a Thunderbird 2 gift tag, to complete any birthday gift package for young Thunderbirds fans (no matter what their age).

In addition, we have the following updated information from Copyright Promotions of merchandisers who have been granted licences to produce Thunderbirds merchandise:

Abbey Textiles Ltd - Boys' Boxer Shorts, 3-14 yrs (to supply Marks & Spencer only).

Bluebird Toys UK Ltd - Board Game.

Boxtree Ltd - 4 Full Colour Picture Storybook adaptations of TV episodes (illustrations by Steve Kyte).

Cowan De Groot Toys Ltd - Children's Dress-Up Outfits, Bum Bags, Back Packs, Satchels, Sports Bags, Wallets (to supply all retail outlets except Marks & Spencer).

Engale Marketing - 1993 Calendar.

Fleetway Editions Ltd - Poster Magazines.

Lynx Bakery (UK) Ltd - Milk Chocolate Coated Baby Rolls.

M.D. Foods (UK) Ltd - Ready-To-Eat Dairy Dessert Products: Fromage Frais, Yoghurt, Yoghurt Variants (except drinks).

Meridian Southern - Boys' Knitted Briefs and Vests, 3-12 yrs (to supply Woolworths only).

TDV Textiles Ltd - Lycra Swimwear, 3-12 yrs (to supply all retail outlets except BHS, Woolworths and Marks & Spencer), Boys' Knitted Briefs and Vests, 3-12 yrs (to supply all retail outlets except Marks & Spencer, BHS, Woolworths, Dunes, Mothercare, Adams, GPO, Debenhams and Tesco).

Trebor Bassett Ltd - Promotional Campaign (Free Enamel Badges) on Sherbert Fountain, Dib-Dabs, Lemon Dippers, Frosties, Black Jack and Fruit Salad.

West Coast Trading Co. Ltd - 3D Shaped Alarm

Clock of Thunderbird 2.

Note: The Tyco Toys' Viewmaster Thunderbirds Stereocards reported last issue are a re-release of the original GAF Reels issued in the 1960s.

TV HEAVEN - HAVEN FOR ANDERSON SHOWS

Channel 4's season of TV Heaven programmes has been a showcase for brief clips from a variety of Anderson shows. TV Heaven is where old television shows go when they're good, apparently, and this 13 week series spread across three and a half hours each Saturday evening, highlights those programmes that have 'been good' during a different year each week, through clips, title sequences and complete programmes.

To press date, the show has included title sequences from *Stingray* and *Captain Scarlet* in the 1965 and 1967 programmes respectively, while the 1968 programme also featured a number of black and white sequences from the *Stingray* episode *Titan Goes Pop*. *Fireball XLS* featured in the 1963 programme. A number of other classic ITC shows have received an airing, among them *The Persuaders!*, *The Saint* (complete episodes for both), *The Zoo Gang* and *Man In A Suitcase* (title sequences).

The series continues through to May, and Anderson-spotters should look out for the programmes on 1969 (April 4th), 1976 (April 18th), 1966 (April 25th) and 1968 (May 2nd) for the possible inclusions of, respectively, *The Secret Service*, *Space:1999*, *Thunderbirds* and *Joe 90*.

ITC CONVENTION PLANNED FOR '93

The five UK ITC fan groups - Fanderson, Six Of One, The Saint Club, The Morning After and The Randall And Hopkirk (Deceased) Appreciation Society - are currently involved in the organisation of a joint ITC convention for Easter 1993. With ITC's full approval, the Convention - titled *Action '93* - will feature guests and screenings from all the major ITC action/adventure series, plus screenings of rarer shows and the opportunity to visit locations used in the various series, and is set to be the major convention event of 1993. No further information is available at the present time, but we hope to be able to issue more details about the convention in FABS.

The convention committee, comprised of representatives from each of the five clubs, is short of personnel in two key positions - Secretary and Treasurer - and would like to hear from any members with convention experience in these posts. Applicants should have a general interest in the ITC television series and be prepared to travel to regular committee meetings in the London area. Interested parties should write to the Fanderson representative, Cathy Ford at 2 Romney Road, Ashford, Kent.



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THUNDERBOLTS

FAB FIREBALL XL5 COMPETITION!

1992 is the 30th Anniversary of the first showing on British television (on October 28th 1962) of **Fireball XL5**. To celebrate this landmark event, ITC Home Video have just released the first two volumes of episodes from the series, with four episodes on each cassette (*Planet 46*, *Hypnotic Sphere*, *Planet of Platanis* and *Space Magnet* on Volume One, and *The Doomed Planet*, *Planet Men From Space*, *The Sun Temple* and *Space Immigrants* on Volume Two).

In conjunction with Foresight Communications, ITC Home Video have kindly donated three sets of both volumes for us to give away in this issue's prize competition. To win one of these sets, all you have to do is answer the four trivia questions about **Fireball XL5** opposite, and send your answers on a postcard or a sealed envelope (along with your name, address and membership number) to:

**Fireball XL5 Competition, FAB, c/o Fanderson,
P.O. Box 93, Wakefield,
West Yorkshire WF1 1XJ.**

Entries must arrive by the closing date, Friday June 26th, 1992.

Fireball XL5 Competition Questions

1. Name the Spectrum Agent voiced by Fireball voice artist Paul Maxwell in *Captain Scarlet And The Mysterons*.
2. Which sector of the universe is patrolled by Fireball XL5?
3. Who provided the voice for Robert The Robot?
4. Steve Zodiac later turned up in *Stingray* as which character?

SUPERCOMPETITION 2 WINNERS

The five winners of the Supercar competition in FAB 2 are:

Philip Singleton, Stockport; **Darren Vidler**, Little Hadham; **Keith Trueman**, Twickenham; **C. Howard**, Newport Pagnell; **Richard France**, New Basford. Each wins a copy of ITC Home Video's *Supercar* Volume Two.

The correct answers we were looking for were:

1. 1991 was the a) 30th, b) 21st, and c) 10th Anniversary of, respectively, Supermarionation, UFO and Fanderson.
2. The verse from the theme song of *Supercar* was completed with the line "It's the marvel of the age!"





Bradford - 30th/31st May 1992 CONVENTION UPDATE

With little under two months to go to our first major convention for 1992, plans are quickly coming together to make **Project Straker** a very memorable convention weekend. Our guest of honour is **Ed Bishop** (Commander Straker himself!) and we also have a full programme of episode screenings and an exciting line-up of guests comprising some of Ed Bishop's colleagues on the Anderson series.

Ed Bishop is assisting the committee in arranging a programme of his best work, and will have a very active role in the proceedings on the day. Ed has also donated a number of items of his personal memorabilia from **UFO** and his acting career - including several original scripts! - which will be offered as prizes in a charity raffle.

EPISODE SCREENINGS IN 35mm

The major feature of the day programme - at the Bradford Film Theatre - will be the screening of 35mm prints of episodes from the aforementioned television series, organised in conjunction with the BFI and ITC. The very best episodes of **UFO** and **Captain Scarlet** have been chosen for the screenings, with the emphasis on those episodes that are not yet available on video, and those that were cut for transmission on the most recent UK screenings. This will be the first time that these top-quality uncut prints have been screened at a Fanderson full-weekend convention.

This main programme will be backed-up on both days by a full alternative programme, screening highlights from Ed Bishop's extensive career, with rare episodes of **The Saint**, **Court Martial**, **The Adventurer**, **The Strange Report**, **The Professionals** and **Whoops Apocalypse** among others.

STAR GUESTS ON STAGE

The programme of screenings will occasionally be interrupted for interview panels and seminar-style discussions with our special guests, among them

Captain Scarlet voice artists **FRANCIS MATTHEWS** (Scarlet himself) and **LIZ MORGAN** (Rhapsody and Destiny Angels), **UFO** star **DOLORES MANTER** (Nina Barry), **Scarlet** and **UFO** director **ALAN PERRY**, and the executive producer of both series **GERRY ANDERSON**. Attendees should note, however, that all appearances are subject to work and personal commitments.

One of the most exciting guest appearances at **Project Straker** will be the **SHADO** car driven by Commander Straker in **UFO**. Originally constructed for the feature-film **Oppelganger**, the vehicle is currently being restored and is hoped to be ready for exhibition by the end of May. This being so, the owner, Peter Nelson of 'Cars Of The Stars', will be bringing it along to the convention.

SATURDAY EVENING BASH

After the day programme finishes at the Film Theatre, our event moves to the nearby luxury Norfolk Gardens Hotel for a 'bit of a do' to celebrate Ed's career. A specially prepared buffet will be available for all attendees who have booked their meal in advance (@ £7.50 per person), with a choice of vegetarian or non-vegetarian food. Please note, however, that attendees who register after May 13th will not be able to book for this buffet - which is an optional extra to the evening programme.

The Saturday evening will also incorporate some screenings of 'bits and bobs' of Ed's film and television work and a compilation of the best bits of **UFO**, as well as plenty of fun and games (with prizes!).

DISCOUNT ACCOMMODATION

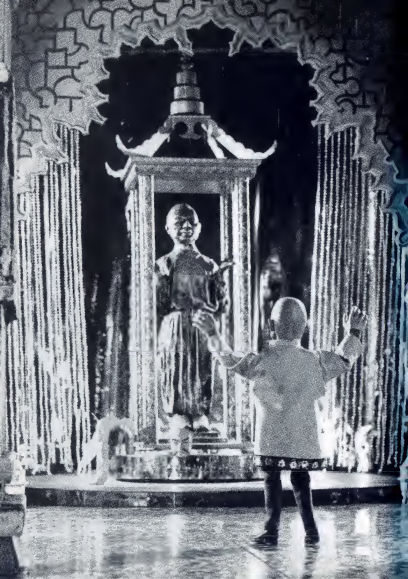
Attendees who wish to book rooms at the Norfolk Gardens Hotel over the convention weekend will find that we have arranged a massive 60% discount on the cost of the hotel's luxury accommodation. Conventioneers can book their rooms at the special rate of just £30.00 per night for a single room and £35.00 per night for a double room. Both prices include breakfast the following morning.

LOW REGISTRATION RATES

Members who have not yet registered for the **Project Straker** are now, unfortunately, too late to take advantage of our lower early-booking rates. However, as the pre-booking rate for a Fanderson member attending the full weekend is just £18.00, this still makes **Project Straker** the most cost-effective convention you could attend this year! Registration for just one day is only £9.00.

These rates will rise to £23.00 (full weekend) and £12.00 (one day) on the door (assuming there are any seats left!), so it makes sense to register as soon as possible and avoid disappointment.

For information or registration forms, write (enclosing an s.a.e.) to: **Project Straker, c/o Fanderson, P.O. Box 93, Wakefield, West Yorks WF1 1XJ.**



THUNDERBIRDS

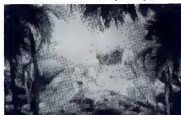


THE DEFINITIVE FAB EPISODE GUIDE

PART TWO - EPISODES 1 - 8

Our Thunderbirds guide continues with synopses and notes to the series' episodes presented in the official ITC order - the episode numbers cross-reference to the cast and credits listings in Part One of this guide. The individual episode entries detail all the regular characters (voices as listed in Part One) and the major vehicles seen in the episode, with a complete voice cast list for the 'guest' characters.

FIRST SEASON (1964)



1. TRAPPED IN THE SKY (No on-screen title)

The Hood learns, through his psychic rapport with his half-brother Kyrano, that International Rescue is ready to begin operations. Plotting to lure the IR craft, he straps a bomb to the landing gear of the atomic-powered airliner Fireflash - on board is Kyrano's daughter Tin-Tin, en route to Tracy Island to join International Rescue. The situation is desperate - whilst the airliner can stay in the air for months, the passengers and crew will receive fatal doses of radiation after two hours and ten minutes. The Fireflash crew attempt to dislodge the bomb with aerobatics, without success. An attempt is made to winch a man to the landing gear from a TX 204 target plane, but this also fails. Jeff Tracy dispatches his sons Scott and Virgil in Thunderbirds 1 and 2, and International Rescue are in business!

TB1 arrives at London Airport and Scott assesses the situation. The plan is to land the Fireflash - with its landing gear up - on mobile elevator cars, two radio-controlled cars operated by Virgil in a third car. While the Tracys are organising the rescue, the Hood - disguised as a police officer - takes photographs of TB1. Spotted by TB1's camera detector, he flees with the police in hot pursuit but they lose him on the M1. Scott calls in IR's London agent Lady Penelope Creighton-Ward.

Fireflash makes its approach but one of the elevator cars develops a fault and the landing has to be aborted. With a replacement car in position,

the Fireflash makes a second approach as the radiation safety factor expires. Fireflash lands on the elevator cars without detonating the bomb, but Virgil's master vehicle goes out of control and crashes. The aircraft finally slides to a halt with only yards of runway to spare.

On the M1, Lady Penelope and her chauffeur Parker pursue the Hood in FAB 1. A grill-mounted machine gun blows the Hood's car off the road and his pictures are ruined. International Rescue's first mission is a complete success.

Notes: The arrangement of the title music on the opening and closing credits of this episode is different from that used on the series' other episodes. The standard picture of the Moles is absent from the closing titles.

Trivia: - a short piece of Barry Gray's "Formula Five" from *Fireball XL5* is heard on the monitors in TB5; *Scingray's* Lt. Fisher is one of the passengers on the Fireflash; and the naming of Air Terrainair's Lt. Meddings was an in-joke on SFX supervisor Derek Meddings.

For this episode only, Alan Tracy's voice is provided by Ray Barrett as Matt Zimmerman had not been employed when voice recording commenced, although he is credited. Fireflash appears in five other episodes of the series, while Commander Norman and Captain Hansen also make further semi-regular appearances.

REGULAR CAST: Jeff, Scott, Virgil, Alan, Gordon, John, Brains, Lady Penelope, Parker, Tin-Tin, Kyrano, the Hood.

MAJOR EQUIPMENT: TB1, TB2 (Pod 3), TB5, Fab 1, Fireflash, Elevator Cars, TX 204.

Voice Cast

Commander Norman.....	Peter Dynelay
Captain Hansen.....	David Graham
Fireflash Co-Pilot.....	Ray Barrett
Control Tower Lt.....	Ray Barrett
Lt Bob Meddings.....	David Graham
Harris.....	Ray Barrett
TX 204 Pilot (Target One).....	Ray Barrett
TX 204 Co-Pilot.....	Shane Rimmer
Interceptor One.....	Peter Dynelay
Air Terrainair Guide.....	Sylvia Anderson
Doctor.....	David Graham
Fireflash Passenger.....	David Graham



2. PIT OF PERIL

The U.S. Army is testing a new all-terrain 'Sidewinder' vehicle when the ground gives way beneath it and it falls into a blazing pit with a three man crew trapped inside - 300ft below ground. Lt. Mead, a member of the relief crew is lowered into the pit from a helijet to assess the situation - he is badly burned, but is able to report the condition of the vehicle. A second man, Sgt. Reynolds, is lowered into the pit to attach a line to one of the Sidewinder's legs to haul it upright - he too is badly burned and the line slips off during the rescue attempt.

General Peters calls in International Rescue and Scott, Virgil and Brains are soon speeding to the scene in TBs 1 & 2. TB1's remote camera reveals that the pit was once an open-cast mine which had been used as a military equipment dump after WW2. A crust of earth has formed over the top and spontaneous combustion has caused the wreckage in the pit to burn up - they must remove the remainder of the crust before Sidewinder can be dragged up the side of the pit.

Virgil is lowered into the pit in protective clothing to lay explosive charges, while Scott uses the Mole to drill through the side of the crater to recover Virgil. Brains detonates the charges and Virgil takes control of two recovery vehicles fitted with huge electro-magnets. The magnets are fired at the Sidewinder and, on the second attempt, the recovery vehicles finally manage to pull the Sidewinder up to the surface.

Notes: Christine Finn and Sylvia Anderson do not take part, although they are credited. The episode features the smallest number of regular characters seen in any episode - just five.

REGULAR CAST: Jeff, Scott, Virgil, John, Brains.

MAJOR EQUIPMENT: TB1, TB2 (Pod 5), TB5, Mole, Remote Camera, Recovery Vehicles, Sidewinder, Army Helicopter, Helijet.

Voice Cast

Colonel Sweeney.....	David Graham
Ralph.....	Peter Dineley
General Peters.....	David Graham
Captain.....	Matt Zimmerman
Lt. Mead.....	Ray Barrett
Sergeant Reynolds.....	David Graham
Frank.....	David Graham
Johnny.....	Shane Rimmer
Helijet Pilot Charlie.....	Matt Zimmerman

3. CITY OF FIRE

A car crash in the underground parking lot of the newly opened maxi-mall Thompson Tower causes a raging inferno which soon consumes the building when the sprinkler system fails. Unseen by the security cameras, the Carter family - Joe, Blanche and their son Tommy - is trapped by sealed fire doors in the access corridors beneath the Tower. By the time they are spotted, it is too late to effect a rescue - by normal means.

The Tower controller calls International Rescue and Scott and Virgil race to the scene in TBs 1 & 2 in spite of having only just recovered from the side-effects of experiments with new cutting equipment fitted with oxyhydronite gas. As TB1 arrives, the Tower collapses raising doubts as to how long the corridor ceiling can last before caving in. The only way to reach the Carters is to cut through the fire doors with the oxyhydronite equipment, whatever the risk from the side-effects.

Virgil uses the Firefly to clear the burning remains of the Thompson Tower from the area. He then joins Scott in the Mole as they tunnel into the corridor system a half-mile from the trapped family. The Tracys quickly cut their way through the numerous fire doors, with no ill effects from the oxyhydronite, and manage to rescue the Carters just as the corridor roof caves in. The underground corridors collapse, but the Tracys and the Carters escape to the surface in the Mole, to the relief of the Tower controller.

Back on Tracy Island, Brains realises that the extreme heat in the corridors negated the side effects of the oxyhydronite and with electrically heated tanks, the equipment will be safe to use in any conditions on future rescue operations.

REGULAR CAST: Jeff, Scott, Virgil, Alan, John, Brains, Tin-Tin.

MAJOR EQUIPMENT: TB1, TB2 (Pod 3), TB5, Mole, Firefly, Hover-scooters, Helijet

Voice Cast

Joe Carter.....	Ray Barrett
Blanche Carter.....	Sylvia Anderson
Tommy Carter.....	Sylvia Anderson
Tower Controller.....	Matt Zimmerman
Tower Control Assistant.....	David Graham
WTV Reporter.....	Matt Zimmerman
Woman Driver.....	Christine Finn
Woman Driver's Husband.....	David Graham
Fire Chief.....	Peter Dineley



4. SUN PROBE

The Sun Probe - a rocket designed to take three solarbats to the Sun and return with a piece of the Sun's material - is launched from Cape Kennedy and within a week has arrived at its destination. But the mission goes drastically wrong and high radiation levels prevent the Probe's control systems from firing the retro rockets. Cape Kennedy's systems are also powerless, and the Sun Probe is on a collision course with the Sun!

Brains realises that a powerful radio beam is needed to fire the Probe's retros so TB3, with Alan, Scott and Tin-Tin on board, is launched into space whilst Virgil and Brains head for Mount Arkan in TB2 with a powerful mobile transmitter. 85 hours later, Alan's first attempt to reach the Probe with the safety beam fails and TB3 must go much closer to the Sun. A second attempt also fails, as does an attempt from the IR transmitter truck at Mount Arkan.

Alan makes a third attempt, with Tin-Tin boosting the signal from her console. This beam activates the Probe's retros and enables it to move away from the Sun, but TB3's retros now fail - Tin-Tin has collapsed from the extreme heat, leaving the signal booster turned on, sapping the ship of power. Brains can jam TB3's safety beam signal with the mobile transmitter, but requires a complex calculation on the mobile computer in TB2. Unfortunately, Brains' prototype robot Brame has been packed by mistake. However, Brame is able to complete the necessary calculations and the realigned transmitter beam successfully jams TB3's safety beam - the retros fire and TB3 returns safely to Earth.

NOTES: This episode features Tin-Tin's first mission and the first appearance of Brame who is later seen in Edge Of Impact and The Cham-Chem.

REGULAR CAST: Jeff, Scott, Virgil, Alan, Gordon, Brains, Tin-Tin, Kyano

MAJOR EQUIPMENT: TB2 (Pod 6), TB3, Transmitter Truck, Brame, Sun Probe.

Voice Cast

Colonel Harris.....	Ray Barrett
Solarbats Asher.....	David Graham
Solarbat Camp.....	Peter Dymley
Colonel Benson.....	Ray Barrett
Professor Heinz Bodman.....	Peter Dymley
TV Reporter.....	Matt Zimmerman
Brame.....	David Graham



5. THE UNINVITED

As Scott returns from Tokyo in TB1, he is shot down in the desert by three unidentified fighter planes. Scott passes out but is found by two explorers, Wilson and Lindsay, who administer first aid. They radio International Rescue and Virgil, Brains and Tin-Tin soon arrive in TB2. The explorers explain that they are searching for the legendary lost pyramid of Khamandides, and they continue their search as the International Rescue group return to Tracy Island, the origin of the fighter planes still a mystery.

In the desert, Wilson drives their desert jeep too fast and their supplies trailer overturns, slides down a sand dune and explodes. The pair are lost in the desert without water, but their SOS call to International Rescue is picked up by Alan on TB5 and Scott is soon on his way in TB1. Meanwhile, Wilson and Lindsey have finally come upon the lost pyramid of Khamandides. A door opens in the side of the pyramid and they enter, discovering an eternal fountain surrounded by treasure. Scott spots the explorers' jeep and lands near the pyramid - as he approaches, the door opens and Scott too goes inside. He finds the explorers, but Lindsey has cracked and tries to shoot him down. A gun battle ensues, ended only when two strangers appear bearing the same insignia as the mysterious fighter planes. The three men are taken by cable car deeper into the pyramid, where they find an advanced civilisation hidden for centuries.

Investigating Scott's disappearance, Virgil and Gordon arrive near the pyramid in TB2. Inside, however, the inhabitants are preparing to shoot the craft down. Scott, Wilson and Lindsey are taken to the strangers' control room where another gun battle ensues as they overpower their guards and fight their way out. They set off back to the entrance in the cable car, accidentally detonating gas produced by an industrial plant within the pyramid. As the trio emerge from the pyramid entrance and escape in TB1, the pyramid itself explodes in a huge fireball.

NOTES: Although the script and all official documentation refers to the pyramid people as "Zombites", they are never referred to as such in the episode. The Zombites' jet fighters are adopted and re-sprayed WASP aircraft from Stingray. The explorers' jeep later appears as the Hood's jeep.

REGULAR CAST: Jeff, Scott, Virgil, Alan, Gordon, John, Brains, Tin-Tin, Grandma.

MAJOR EQUIPMENT: TB1, TB2 (Pod 6), TB3, TB5, Desert Jeep.

Voice Cast

Wilson.....Ray Barrett
Lindsey.....Matt Zimmerman
Zombite Leader.....David Graham
Zombite Controller.....Matt Zimmerman
Zombite Guard.....Ray Barrett
Zombite Flight Leader.....David Graham



6. THE MIGHTY ATOM

October 8th, 2024: Attempting to film the secrets of an Australian atomic irrigation plant, the Hood is caught up in a gun battle. A stray bullet causes a fire which eventually results in the explosion of the nuclear reactor. The resulting atomic cloud drifts towards Melbourne, but a strong wind fortunately blows the cloud away.

A year later, a second station is opened in the Sahara. The Hood steals an amazing surveillance device from a research unit - called the Mighty Atom and looking to all intents and purposes like a small mouse, this device can penetrate installations undetected and photograph control systems by focussing on the technicians' faces as they monitor the control panels. The Hood uses this device to photograph the interior of the new plant, and then sets off a fire in the manner of the previous one at the Australian plant - planning to lure International Rescue and use the Mighty Atom to photograph the insides of the IR craft.

Reactor controller Wade recognises the nature of the disaster - he was present at the disaster in Australia - and immediately calls in International Rescue. Scott sets off in TB1 and Lady Penelope, holidaying on Tracy Island begs Jeff to let her go along on the mission, joining Virgil and Gordon in TB2. With only 20 minutes to go, Virgil drops off Gordon in TB4 - he must block the sea-water intake at precisely the right moment or the reactor will explode. Virgil leaves Penelope in TB2 as he and Scott don protective suits and enter the control room to push the reactor control rods back into place. Gordon destroys the sea-water intake with TB4's missiles and the reactor shuts down safely.

Meanwhile, the Hood has sent the Mighty Atom into TB2 to photograph the controls, but he is furious when he later discovers that the device has instead taken pictures of Penelope screaming at it

In anger, the Hood destroys the device.

NOTES: This episode features Penelope's first visit to Tracy Island since IR began operations, and also her first rescue mission. This is also the only episode to feature the entire regular cast and all five Thunderbird craft.

Trivia: the newspaper seen in the episode is dated Friday December 24, 1964 (!). This same date is also seen on the newspapers in Edge Of Impact, The Impostors, Cry Wolf and Path Of Destruction.

REGULAR CAST: Jeff, Scott, Virgil, Alan, Gordon, John, Brains, Lady Penelope, Parker, Tin-Tin, Kyrano, Grandma, the Hood.

MAJOR EQUIPMENT: TB1, TB2 (Pod 4), TB3, TB4, TB5, Desert Jeep, TX 204.

Voice Cast

Reactor Controller Wade.....Ray Barrett
Reactor Controller Collins.....David Graham
General Spayer.....Ray Barrett
Professor Holden.....Peter Dynaley
Reactor Control Assistant.....Shane Rimmer
Press Officer.....Matt Zimmerman
Plant Tour Guide.....David Graham
Reporter 1.....Peter Dynaley
Reporter 2.....Matt Zimmerman
Fire Chief.....Ray Barrett
Guard.....Ray Barrett



7. VAULT OF DEATH

Lady Penelope and Parker break into the vault of the Bank of England to show that improved security is required. A new vault is fitted which can only be opened with an electronic key carried by the bank's president, Lord Siltan. However, while Lord Siltan dines with Lady Penelope at her Creighton-Ward Mansion in Foxleyheath, the workaholic Lambert is accidentally trapped inside the vault when it is closed for the next two years. The air is automatically pumped out to keep everything sterile, but with no manual shutdown, Lambert will soon suffocate.

The emergency call system is used to contact Lord Siltan, but the videophone lines into Creighton-Ward Mansion are cut by Parker - he has mistakenly believed the bank to have been broken into by his old cell-mate 'Light-Fingered' Fred, recently escaped from Parkmoor Scrubs, and with misplaced loyalty, sabotages Lady Penelope and Lord Siltan in their attempts to contact the bank. Setting off for London in Feb 1, Penelope is

annoyed at Parker's unusual behaviour, at first driving extremely slowly, and then making a wrong turning which takes them miles out of their way. Unable to contact Lord Siltan, the bank manager Lovegrove calls International Rescue. Scott arrives at the City of London Heliport in TB1 and reports that it will be impossible to use the Mole in such a built-up area. Grandma suggests that they gain access to the vault from underneath the bank, via the old disused underground rail system. Virgil and Alan descend into the tunnels and break into the bank with explosives.

Meanwhile, Penelope has finally forced an explanation out of Parker and taken control of Fab 1 herself, although her driving leaves much to be desired. They arrive at the bank with just one minute to spare, but Lord Siltan has left the key back at the Mansion! Parker opens the vault with one of Penelope's hairpins just as Virgil and Alan blast through the opposite wall. When 'Light-Fingered' Fred breaks into the vault later, he is amazed to find the vault door wide open and an enormous hole in the wall.

NOTE: The City of London Heliport is partially constructed from the remains of *Stingray's* Marineville Tower.

REGULAR CAST: Jeff, Scott, Virgil, Alan, Gordon, John, Brains, Lady Penelope, Parker, Tin-Tin, Kyrano, Grandma.

MAJOR EQUIPMENT: TB1, TB2 (Pod 5), TB5, Fab 1, Hover-scooters.

Voice Cast

Lord Siltan.....	Peter Dyneley
Lovegrove.....	Ray Barrett
Lambert.....	David Graham
Li.....	Sylvia Anderson
'Light-Fingered' Fred.....	David Graham
Bank Assistant 1.....	David Graham
Bank Assistant 2.....	Shane Rimmer
Policeman.....	David Graham



8. OPERATION CRASH-DIVE

Fireflash 3 crashes into the sea soon after taking off from London Airport and all hands are lost. A test Fireflash is launched and this too experiences difficulties and crashes into the sea. However, on this occasion, the flight has been monitored by Alan on TB5 and he is able to report that the craft is actually some 180 miles north west of the position reported by the crew.

As TBs 1 & 2 are launched, the Fireflash sinks

and the crew are trapped in the cabin when the emergency exit is jammed. Gordon searches the sea-bed in TB4, finally locating the downed Fireflash. He uses TB4's laser cutter to dislocate the airliner's engines, allowing the Fireflash to float to the surface where the crew escape in TB2's rescue capsule as the cabin is engulfed in flames from the fused electric.

The IR team take a more active interest in the next Fireflash test, as Scott joins Captain Hansen on the flight deck to co-pilot the plane while Virgil stands by in TB2. Almost as soon as the Fireflash takes off, Alan reports that its position is 20 miles off course and soon, as with the previous planes, the elevator power unit fails and all power is lost. Fireflash goes into a crash dive, but Scott has brought along a back-up radio system to keep in contact with TB2 and TB5.

Gordon enters the airliner's starboard wing via a line from TB2. There, he finds that the EPU wiring has been cut by a saboteur who shoots at him while attempting to escape. However, Gordon shoots him down and manually holds the EPU wiring in place allowing the Fireflash to gain height and prevent another crash-landing into the sea.

NOTE: After the second Fireflash crash, the saboteur is seen escaping in an *EJ2* jet - later seen as the bogus *Thunderbird 2* in *The Imposters*. Certain plot elements from this episode were re-used in the feature film *Thunderbirds Are Go!* with the *Zero X* spacecraft substituted for the Fireflash.

REGULAR CAST: Jeff, Scott, Virgil, Alan, Gordon, John, Brains, Tin-Tin, Grandma.

MAJOR EQUIPMENT: TB1, TB2 (Pod 4), TB4, TB5, Fab 1, Fireflash, *EJ2* Jet.

Voice Cast

Commander Norman.....	Peter Dyneley
Captain Hansen.....	David Graham
Control Tower Lt.....	Ray Barrett
International Air Minister.....	Peter Dyneley



Patterson.....	David Graham
Fireflash Pilot.....	David Graham
Fireflash Co-Pilot Bob.....	Ray Barrett
Fireflash 3 Pilot.....	David Graham
TV Reporter.....	Matt Zimmerman
Seahawk Pilot.....	Matt Zimmerman
Farmer.....	David Graham
Radar Lt.....	Shane Rimmer
Saboteur.....	Ray Barrett
Newsreader.....	David Holliday

DESERT ISLAND ANDERSON

Back in FAB2, we asked you to tell us which ten episodes or separate films from the Gerry Anderson library you would choose to accompany you to a remote desert island - assuming you also had the suitable projection or video playback equipment available! Here is our first selection of your replies.

The response to our request has been overwhelming, but many of you found that it was more difficult to pick just ten shows than you originally thought. **Mark Gardner** from Worcester wrote, "It was a very difficult choice to make because I think all of Gerry's TV shows are highly entertaining", while **Malita Halea** from Christchurch wrote, "I thought I was quite confident in my choices until I actually put pen to paper to make the final decision - it was so difficult to know what to dismiss and what to include, simply because all are equally great."

Their final choices came down to the following:

Mark Gardner

1. *Thunderbirds - Trapped In The Sky*
2. *UFO - The Psychobombs*
3. *UFO - Sub-Smash*
4. *Thunderbirds - Day Of Disaster*
5. *Space:1999 - Dragon's Domain*
6. *Space:1999 - Space Brain*
7. *Captain Scarlet - Noose Of Ice*
8. *Captain Scarlet - Shadow Of Fear*
9. *Stingray - The Men From The Navy*
10. *Joe 90 - The Professional*

Malita Halea

1. *UFO - The Sound Of Silence*
2. *Thunderbirds - Day Of Disaster*
3. *Terrahawks - Cry UFO*
4. *Thunderbirds - Sun Probe*
5. *Thunderbird 5*
6. *UFO - Identified*
7. *UFO - Exposed*
8. *Thunderbirds - Terror In New York City*
9. *Terrahawks - Operation S.A.S.*
10. *Joe 90 - Most Special Agent*

Shortly after writing with her choice, Malita then saw the *Thunderbirds* episode *Danger At Ocean Deep* for the first time and was so impressed that she immediately wrote to include it at the top of her list - although she couldn't decide which episode would have to be discarded to make room for it!

Marc Rhodes-Taylor was more decisive, admitting that while his list could easily have consisted of nothing but *Space:1999* episodes, he

decided to include some *Thunderbirds* and *Captain Scarlet* for variety. Marc did cheat a bit by classifying the 1999 two-part *Bringers Of Wonder* as a single episode, but we'll turn a blind eye to that (rather than insist that he take it as 'Destination Moonbase Alpha').

Marc Rhodes-Taylor

1. *Thunderbirds - Attack Of The Alligators!*
2. *Thunderbirds - The Mighty Atom*
3. *Captain Scarlet - The Trap*
4. *Captain Scarlet - Lunarville 7*
5. *Space:1999 - Dragon's Domain*
6. *Space:1999 - War Games*
7. *Space:1999 - The Infernal Machine*
8. *Space:1999 - Guardian Of Piri*
9. *Space:1999 - Breakaway*
10. *Space:1999 - Bringers Of Wonder*

Lynn Simpson also sent a top ten list of *Desert Island Anderson* Discs as a suggestion for a supplementary feature, but we'll save that for another time. Lynn is a big fan of *Captain Scarlet*, but sent an good cross-section from the other shows too:

Lynn Simpson

1. *Captain Scarlet - Flight To Atlantica*
2. *Thunderbirds - Move - And You're Dead*
3. *UFO - A Question Of Priorities*
4. *Stingray - Marinerville Traitor*
5. *Captain Scarlet - Lunarville 7*
6. *Thunderbirds - Terror In New York City*
7. *Thunderbirds - Brink Of Disaster*
8. *Fireball XLS - Wings Of Danger*
9. *Captain Scarlet - Noose Of Ice*
10. *Joe 90 - The Fortress*

No arguments with any of the choices so far. However, some of **Matt Mills'** choices are a little more eclectic and we would be interested to know if Matt has actually seen some of these episodes, or if they were included out of curiosity:

Matt Mills

1. *Four Feather Falls - Indian Attack*
2. *Supercar - What Goes Up*
3. *Fireball XLS - Convict In Space*

4. *Stingray - Rescue From The Skies*
5. *Thunderbirds - Ales Mr. Hackenbacker*
6. *Captain Scarlet - Place Of Angels*
7. *Joe 90 - Trial At Sea*
8. *The Secret Service - Last Train To Buffers Halt*
9. *Terrahawks - Operation S.A.S.*
10. *Dick Spanner - The Case Of The Human Cannonball*

We'll allow the latter of these as a compilation version of the multi-part story is available.

Certain episodes turn up again and again in the lists you sent us, so with this in mind we have compiled our Top Tens from all the 'nominations' received to date, treating each episode or film listing as a 'vote' for that particular programme.

Top Ten Episodes (March 1992)

1. *Space:1999 - Dragon's Domain*
2. *Captain Scarlet - Lunarville 7*
3. *UFO - Sub-Smash*
4. *UFO - Mindbender*
5. *Thunderbirds - Trapped In The Sky*
6. *Space:1999 - Space Brain*
7. *Space:1999 - Guardian Of Piri*
8. *Captain Scarlet - Noose Of Ice*
9. *Thunderbirds - Terror In New York City*
10. *Terrahawks - Cry UFO*

Top Ten Series (March 1992)

- 1= *Thunderbirds*
Space:1999
3. *UFO*
4. *Captain Scarlet*
5. *Joe 90*
- 6= *Stingray*
Terrahawks
8. *The Secret Service*
- 9= *Supercar*
Fireball XL5

We shall update these lists as we receive more of your Desert Island Anderson listings, so keep 'em coming! Those of you who have trouble remembering episode titles...don't worry. If you can briefly describe what happens, we can work out the rest.

Now, here's something else to think about. You are crossing the Allington Suspension Bridge in a vehicle containing a complete collection of Gerry Anderson's television series and films. Unfortunately, as we all know, the bridge cannot take such a concentrated weight and starts to collapse. To save ending up in the river, you must jettison ten episodes or films, but which ones do you choose? Which ten episodes or films produced by Gerry Anderson can you happily manage without - if any? We shall compile your answers back here next time, so get your thinking caps on.

Send your Desert Island and Allington Bridge suggestions to the editorial address:

FAB, c/o Fanderson, P.O. Box 93, Wakefield,
West Yorkshire WF1 1XJ

FANDERSON STATUS REPORT

"MEMBERSHIP SECRETARY NICK WILLIAMS RECORDING
++ + CLUB COMPUTER STATES THAT WE HAVE BEEN
CATAPULTED LIGHT YEARS FROM OUR PREVIOUS POSITION ++ +
+ OUR POPULATION IS CONSTANTLY EXPANDING AS MORE AND
MORE LEARN ABOUT OUR SOCIETY ++ +"

My sincerest apologies go out to all new members (and, to a certain extent, the renewing members) who joined Fanderson around October/November 1991. Your packages took longer to mail out than I would have liked. Those damned Thunderbirds repeats (only kidding!!!) have meant a phenomenal increase in interest in the club - so much so that an extra print run of FAB1 was needed to satisfy the demand. Our membership is now at a record level, but I'm trying to ensure that your packages are sent out the day after I receive your forms.

Secondly, my thanks go to all members who have completed the questionnaire included in the renewal form. These have really helped to improve the service Fanderson offers. Of the 1000 or so forms that were issued over the last year, less than a dozen did not include comment. You said that you wanted a colour club magazine, with more photos, interviews and news - thus FAB; some of the merchandise items that you wanted to see are now on sale, or in the planning stages; you asked for a photo of Gerry Anderson and postcards from the series, so these form this year's membership item; many of you said that fan fiction belongs in a separate publication to FAB, and so we published "21st Century Fiction".

Our membership figures are getting healthier and healthier each time around, proving that we are doing something right, but we can only give you what you want if you continue to tell us, so do please complete the questionnaires when your time comes. This year, there are fewer questions, but please feel free to continue your answers onto a separate sheet if necessary.

At the moment, I often receive forms from members whose memberships expired three or four magazines previously. Without keeping a large backlog of FABs, I cannot backdate those memberships so that nothing is missed, and with the rate of new members joining the club, I cannot hang on to copies of the magazine just in case. All renewal forms now feature an 'expiration date' - if you return your renewal form after this date, I cannot guarantee that your membership will continue without having missed a magazine or a membership item. Please take note of that date when your form arrives.

Finally, also take note that, with immediate effect, the address for enquiries about your membership, notification of change of address, etc., is:

Fanderson, 1 Northway Road, Wick,
Littlehampton, West Sussex BN17 7JX.

SING-ALONG-A SUPERMARIONATION

STARRING DUKE DEXTER & CLIFF RICHARD Jr.

Greetings, Pop-pickers, and welcome to a Radio Maxwell first as we present the lyrics to some of your favourite fabby tunes so you too can join in with those dynamic singing stars of the 21st Century. And don't forget - they're with it in the WASPs too, you know!

"FIREBALL"

Performed by Steve Zodiac (Don Spencer)
(End title song to Fireball XL5)

I wish I was a spaceman,
The fastest guy alive,
I'd fly you 'round the universe
In Fireball XL5.
Way out in space together,
Conqu'rors of the skies.
My heart would be a Fireball, a Fireball,
Every time I gazed into your starry eyes.

We'd take the path to Jupiter,
Then maybe very soon,
We'd cruise along the milky way
And land upon the Moon,
Through a wonderland of stardust
We'd zoom away to Mars.
My heart would be a Fireball, a Fireball,
'Cos you would be my Venus of the stars.

We'd make our way to Mercury
And travel wide and far.
We'd take a trip to Paradise
And wish upon a star.
We'd steer a course for Heaven,
Love would be our guide.
My heart would be a Fireball, a Fireball,
'Cos you would be the angel by my side.

But though I'm not a spaceman,
Famous and renowned,
I'm just a guy that's down to Earth,
With both feet on the ground.

Though it's all imagination
And I'll never reach the skies,
My heart would be a Fireball, a Fireball,
Every time I gaze into your starry eyes.

Fireball, Fireball,
Every time I gaze into your starry eyes.

"I'VE GOT SOMETHING TO SHOUT ABOUT"

Performed by Duke Dexter (Gary Miller)
(From the Stingray episode *Titan Goes Pop*)

I've got something to shout about,
Yeah yeah - ooooooh!
Funny what love can do,
Ever since last night
When I held you tight,
And you whispered, "Baby, I love you".

I've got something to shout about,
Yeah yeah - ooooooh!
Everything's just fine,
Never felt like this
Since that goodnight kiss,
When you promised me that you'd be mine.

I've seen you 'round the town before
With other girls it's true.
I've longed to be just more and more
A certain someone new - ooooo!

I've got something to shout about,
Yeah yeah - ooooooh!
Got a golden rule,
The kind I know you choose,
So I gotta shout the news,
That my baby's gonna marry me.
Shout it, shout it,
That my baby's gonna marry me.
Yeah yeah!

(What in the name of thunder was that?!)



"AQUA MARINA"

Performed by Troy Tempest (Gary Miller)
(From the *Stingray* episode *Raptures Of The Deep* - also series end title song)

Marina, Aqua Marina,
What are these strange enchantments
That start whenever you're near?
Marina, Aqua Marina,
Why can't you whisper the words
That my heart is longing to hear?

You're magic to me - a beautiful mystery,
I'm certain to fall, I know,
Because you enthrall me so.

Marina, Aqua Marina,
Why don't you say that you'll always stay
Close to my heart?

Marina, Aqua Marina,
Why don't you say that you'll always stay
Close to my heart?

"SHOOTING STAR"

Performed by Cliff Richard Jr (Cliff Richard)
(From *Thunderbirds Are Go!*)

Sometimes I feel you are cheating me,
Then you kiss me and my mind is free,
But then I think that I should let you know
That I got friends, so baby listen to me.

Chorus:

A Shooting Star will shoot you
And Mars will go to war.
The man in the Moon will jump on you
If you don't love me no more.

I saw you in someone else's car,
You told me that he won't go too far.
That may be so, but you let him know
That I got friends, so baby listen to me.

Chorus

You tell me that I'm the man for you,
But you do things you should never do.
So now hear this warning once again,
Yes I got friends, so baby listen to me.

Chorus

If you don't stop making me lose face,
I will have you put up there in space.
So just do what I'm a-tellin' you,
'Cos I got friends, baby listen to me.

Chorus

All songs except "Shooting Star" -
lyrics by Barry Gray
© copyright ATV Music Ltd
"Shooting Star" - lyrics by The Shadows
© copyright EMI Music Ltd



PAUL MAXWELL

VOICE ARTIST - STEVE ZODIAC

Canadian actor Paul Maxwell was best-known (and fondly remembered) to fans of the Anderson series as the voice of Colonel Steve Zodiac in the early Supermarionation series *Fireball XL5*. He later provided the voices for Paul Travers in *Thunderbirds Are Go!*, Ashton in the second season *Thunderbirds* episode *Alias Mr. Heckenbecker*, and a range of character voices for *Captain Scarlet* and *The Mystereans* including Captain Grey and the World President. Paul was also seen in person as Lt. Lewis in the classic *UFO* episode *Sub-Smash*.

A graduate of Yale School of Drama, Paul came to England in the early sixties after an extensive career in Hollywood appearing in series such as *Alfred Hitchcock Presents*, *Highway Patrol*, *M-Squad* and *Sea Hunt*. Steve Zodiac was one of his earliest roles on arrival in England, and he could be regularly seen throughout the sixties and seventies in guest roles in *The Saint*, *The Baron*, *The Champions*, *Court Martial* (with Ed Bishop), *Randall & Hopkirk* (Deceased), *Undermind* (with Jeremy Wilkin), and *Return Of The Saint*.

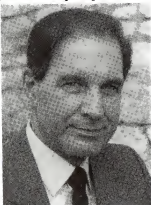
Paul also appeared as a regular character in British television's longest running soap, *Coronation Street*, where he played the part of the American G.I. Steve Tanner, who married the established character Elsie Tanner. To the general British TV-watching public, it was this role that Paul was best-known for, and the two-part episode featuring the Tanners' wedding was recently repeated as part of Channel 4's celebration of 1967 archive television in the first of their *TV Heaven* programmes.

More recently, Paul had been seen in feature films such as *The Pink Panther Strikes Again*, *A Bridge Too Far*, *Aliens*, and *Indiana Jones And The Last Crusade*, as well appearing on television in *Howard's Way*, *The Man Who Lived At The Ritz* and *Perry Mason*, and on stage in productions of *'On Golden Pond'*, *'Brighton Beach Memoirs'* and *'Death Of A Salesman'*.

Sadly, Paul died from cancer on December 18th, 1991. He had made just one appearance at a Fanderson convention - Fanderson 90 - his illness

had unfortunately prevented him from attending more recent events and an opportunity to conduct a full interview for FAB never arose.

As our tribute to Paul, we present here his only interview with Fanderson, conducted by Neil Swain at Fanderson 90. Speaking of events which occupied just a few weeks of his career nearly thirty years previously, Paul was understandably vague about his experiences of working on *Fireball XL5*, although the interview did successfully convey Paul's enthusiasm for the series, and his bemusement at having been so well remembered as a puppet's voice.



Neil Swain: To begin with, perhaps you could tell us how you first became involved with Gerry Anderson and his work?
Paul Maxwell: As I remember, my agent called up and said, "There is some voice-over work", and would I be interested, and I said, "Yes, let's hear about it". He explained that it was a puppet series, and who was involved and so on. So I went along and I don't even remember if I auditioned for it or if we just went straight into a recording session. Perhaps Gerry could confirm whether I was hired immediately on the strength of what I has done previously, or if I had to actually read passages from the script - I don't really remember. It was all such a long time ago.

You might remember that I was in *Coronation Street* in 1967 for a period of about eight months, and that has hung on to the present day - people still remember that. I've done so many things before and since, and yet that is the one connection that most people seem to make...

That was as Steve Tanner, Elsie Tanner's husband?

That's right. And to think that my voice has become a part of this extraordinary gathering of fans of the Anderson series... I find that very difficult to cope with. I can't really slot it in.

You know, it's one thing if you appear in a programme that's filmed and there is a certain association that you can assimilate, but to think that your voice has become so familiar to such a large audience... I find that a little bit difficult to acclimatise to.

How do you get cast as a voice artist? Is the process the same as for a normal acting job? In a sense. A lot of the work that I do today is voice-overs in television and radio commercials, and a certain amount of dubbing of foreign films into 'Americanise' for the American market. As far as the commercials are concerned, one makes a little audition tape of yourself reading different types of material, different types of products in different ways, and you compile maybe a five or ten minute tape - the audition tape - and that is circulated by your voice agency. People in the advertising world decide that they like the sound of your voice for a particular product and then they hire you.

Could you tell us how long it would take you to record an episode of Fireball XL5?

I feel at a loss, in a sense, because this was a job that, as I remember it, entailed going to a recording studio with several other actors and sitting around a microphone for quite a few hours on one day, and we would record maybe one or maybe two or three episodes at a time. You would do this in a vacuum almost like you might do a radio show - a radio production - and these clever people took that voice tape and somehow fitted the puppets' actions to the pre-recorded voice tape. There was some electronic way of making the mouths open and close on the vowels that you had previously taped, but it was all magic as far as I was concerned.

I hope I'm not shattering some illusions here - like we actually sat about in the costumes like the puppets and pretended that we were actually doing the actions! It was more like doing a radio show and if you made mistakes there were always ways and means of correcting it - taking scissors to the audio tape and editing it together - and it would come out as a pretty good performance.

How much licence were you given in developing the voices of the characters?

As I remember, we had total freedom of movement in terms of how we wanted to approach a character. If you're playing, as I did, Steve Zodiac, I adapted that to my own normal vocal delivery, but if I was asked to play a character role then you would put something light into it, or become a very (deep voiced) tough kind of guy. You adapted the voice quality and method of diction to the kind of character that you decided would fit that particular part.

It was Sylvia Anderson who actually organised who did what - you couldn't have two fellows talking exactly the same, so one would do the low voice and the other would do the high voice, whatever was appropriate. Yes, we did have a considerable amount of direction when it came to actual 'character' work, but when it was a straight part, a straight leading part, then it was normally just a 'normal' delivery.

How different was it working on the later shows, Thunderbirds and Captain Scarlet, to the earlier

series like Fireball XL5?

I don't think there was a great deal of difference as far as the actors were concerned. An actor's responsibility is to make the dialogue believable. If it sounds like it's being read, or if it sounds a bit inhuman then it doesn't work. If it's going to be believable, you've got to make the particular dialogue sound as though it's really honest to God conversation - you can't afford to read it as though you might be reading some other kind of literature.

Did you ever disagree with any of the dialogue that was given for your character to say?

No, it's up to the writers really to determine what the character would say, and it's up to the actor to interpret what the writer has written in the script. I did have (a problem) in my early days with Steve Tanner in Coronation Street. When I came into that show, they had six different writers on the programme, and of course, each one had come up with a script that involved the character that I was supposed to play. And each of them had a different idea of what the character was supposed to be like and how he was supposed to sound, and it was up to me to try and alter those scripts so that it was the same man in each of these writers' scripts, so that was quite difficult. But as far as Steve Zodiac goes, they were very good scripts to start with, so we didn't have very much trouble with that at all.

Did you ever get to see the actual models and the special effects?

In the beginning, no. I don't know about the other members of the cast, whether they actually saw them or not, but I had not had the opportunity to see the models. They may have shown us sketches of the kind of person that we were going to be, but I can't really recall ever seeing one until after the event, and then I thought, "Well, that makes sense - he looks like I sound, or I sound like he looks!"

What was it like working with David Greheim (Professor Matic) and John Bluthel (Commander Zero)?

Marvellous! Marvellous! It was a very friendly warm association that we all had. No personalities ever got in the way of what we were doing. We had a lot of laughs and we enjoyed ourselves. I hope I'm speaking on their behalf as well as my own. I enjoyed it - I don't know about them.

It always seems to cause a lot of amusement amongst audiences when Venus calls Steve a 'tottie'.

A tottie?! I don't recall that. Your memory is better than mine. You must understand that I have had so many scripts of different kinds over the years that to be specific about what has gone before is a little bit difficult. Unfortunately, I think with a vast majority of actors, whether it's a stage play, a television play or whatever, you can sweat over memorising all of those lines but after a period of several weeks they have to make room for fresh material. The lines get lost in the mental



computer and it's very difficult to draw them back into the present.

I recently did a production of 'Death Of A Salesman' in Edinburgh, which was a mammoth job of memorisation, and the lines stayed with me for approximately two or three months and then they started to fade - and now I don't even think I could even quote you one of two of the speeches verbatim, word for word, because new things have come in and one has to give over one's attention to the new material.

Do you have any preference to working in film, TV or theatre?

Yes, I have to be honest about this, I prefer working in front of a live audience. Theatre work is most satisfying. You get an immediate response - you say something funny, you make people laugh, you get that response immediately, whereas if you're doing television or films or whatever and you're supposed to be a funny man, you never know whether it's going to be funny or not because the director has complete control of how the camera work is organised or how the editing will go, and it may not be funny at all - it may have been screamingly funny on the set, but by the time it appears on the screen it may not be how you intended. So, I like to work with a live audience whenever possible.

We saw you recently in a film called Sehera... Did you?

Yes.

Well, that's interesting because there's a history about that film. John Gullerman was the director that I worked with at the time, and we spent three or four days filming somewhere here in London. I was then supposed to fly out to Israel to do four more days' filming, but not all in one visit - I was supposed to go out and do two days and then come back to England, and in about another month or so I was to go out and do another couple of

days and so on.

I was just sitting around waiting for that location call and eventually I found out that the director had either quit or had been fired, the script had been totally rewritten, and some recasting had been done. I never did get to Israel to shoot the rest of it and I had assumed that the few days I had filmed on Sehera had been scrubbed - cut out of the whole film. Then I found out that I still appear at the very beginning of that film...?

Yes, that's right.

I must have a word with my agent. There may be a dollar or two owing. I had assumed otherwise having been recast. Thank you for mentioning that.

You also worked on Aliens. Can you tell us a little about that?

The sequence where I played Van Leuwen occurred very early in the film and I thought that maybe if people came late to the cinema or happened to turn around to look at the seat number, that they would miss me.

It was a very short sequence, but it was very pleasant to work on. Very pleasant indeed. Sigourney Weaver (Ripley) happens to have been at the same drama school that I had been to - she came about 20 years after I had graduated, so I didn't have an association with her, but I'm glad to see that she has done so very well in films. I can't really tell you very much about Aliens - it was just a couple of days' work. The film turned out to be quite magnificent I think.

Would you have like to have made another series of Fireball XL5?

Looking back on it, I would have, yes. Let's face it, an actor has to live and it would have been nice to have had a little more work along that line. As I remember, it only took up a very small proportion of my acting year for this particular series and one had to rely on any work that came along. But, yes, I wish I had done more.

TRIBUTES TO PAUL MAXWELL

Following our announcement of Paul Maxwell's death in FAB3, we have received the following tributes from some of his colleagues on the Anderson series.

GERRY ANDERSON

Fireball XL5 was an important series for me. It sold to NBC, one of the American television networks, and I'm sure that this prompted Lew Grade to buy my company. As a result, he invested heavily in my productions, enabling us to make many series including, of course, Thunderbirds.

Fireball was also important as it was the first programme I made which had a special effects department, and was the forerunner to techniques that were to be dubbed Supermarionation. As we all know, the hero of that show was Colonel Steve Zodiac, and Paul Maxwell was his voice.

I have always said that making a television series is rather like going to war. The stresses and strains are immense and every day becomes a battle for survival. At such times it is vital to have good people at your side, and it was a tremendous help to have Paul in the leading role.

As a result of his work on Fireball, Paul and I continued to work together on other projects. He always turned up on time, had read his script, and took direction graciously. He cared about his work and he cared about those he was working with. Paul was a true gentleman, and it was a great shock when I learned of his death. I am sure Paul will be sadly missed by all who knew him.

I think a lot about the meaning of life. It seems inconceivable to me that there is no purpose and after our visit to earth it all ends to no avail, and so it is with this in mind I say...

Good-bye Paul, wherever you are, and thank you for everything.

Gerry Anderson and your old sidekick...Robert (The Robot).



FRANCIS MATTHEWS (Captain Scarlet)

Although I only worked with Paul briefly, on the Scarlet recording sessions, and knew him only as a professional acquaintance, I was an admirer of his strength and authority in every part he played. He also possessed great personal charm and good looks, which made watching him at work all the more pleasurable. As the perennial American in an English acting community, he leaves a gap that will be difficult to fill.

LIZ MORGAN (Captain Scarlet)

I hardly knew Paul, but on the one or maybe two occasions I worked with him, he was great fun - a lovely sense of humour - and a generous actor. It is very sad that he should end his life so early and in such a painful manner.

DOLORES MANTEZ (UFO)

I worked with Paul on the UFO episode Sub-Smash and did not see him again until the Fanderson Convention at the Mount Royal Hotel in London.

Paul was a very good actor, totally professional in all the work I saw him in, and very exciting to work with.

I remember saying to him at the Mount Royal that he seemed to have the secret of eternal youth. How sad to hear of his death.

EO BISHOP (Captain Scarlet/UFO)

I first worked with Paul around 30 years ago on an episode of Court Martial. He was well established here and was playing a major role and, as I had only just arrived, I was playing a very tiny part. Paul was kind to me and gave me some helpful advice on pursuing my career here.

The then established American/Canadian actors were not noted for helping newcomers who might turn up to compete against them in the future! Paul was the exception and I never forgot his kindness. We did compete and I'm pleased to say that we 'broke even'.

Paul was a fine actor. He brought his own strength of character and integrity to all his work and it was a pleasure to work with him. Sub-Smash was one of my favourite episodes but now it has an even deeper place in my thoughts as Paul guested in that episode. I will miss him very much.

A DECADE OF FANDERSON

1981 - 1991

Fanderson is now in its' tenth year. As the only officially sanctioned club for the film and television work of Gerry Anderson, we are understandably proud of this achievement - continuing to grow as a worldwide fan society while other clubs have come and gone. Here, current Chairman Chris Bentley puts forward a personal view of the last ten years.

Any article in which a fan club looks back on its' own recent history always faces the danger of simply coming across as an excuse for the club committee to blow its' own trumpet. I hope that this is not what comes across here, but I do feel, nonetheless, that a certain amount of trumpet blowing is warranted - we are celebrating our first ten years of existence after all, and it has taken a lot of hard work, dedication and sacrificed free time by all the members of the various committees over the years just to keep the club running smoothly, never mind all the other subsidiary organisational work inherent to the 'additional extras' that Fanderson provides for its members - conventions, pen pals, local groups, exclusive merchandise and so on.

As all the aforementioned committee members know, running a club like Fanderson is a full-time job. But contrary to popular belief, that full-time job has to be squeezed into weekends and evenings, after our day jobs are over (and if we have achieved something at the end of the day which the members appreciate, then that is all the payment we need for our time). The simple fact that the club is still here ten years on is testimony to that achievement.

The last decade hasn't all been plain sailing though:- mistakes have been made; time and money has been wasted; members have been lost. At the risk of washing our dirty linen in public, any article about the club's history must address where the club has gone wrong just as much as it should highlight where we have triumphed - so long as the reader understands that such criticism is always made with 20/20 hindsight and that the object of such an exercise is to learn from the mistakes of the past rather than to apportion the blame for failure (and, let's face it, as human beings, none of us is exempt from the odd mistake now and again).

Fanderson developed as a result of the success of the first British Gerry Anderson convention, Fanderson B1, which was held at the Dragonara Hotel in Leeds (now the Leeds Hilton, which recently hosted Fanderson B1, our tenth anniversary convention) in the Spring of that year. With increasing pressure of involvement with various, separate Anderson fan associations, ITC Entertainment - the copyright holders on all the Anderson shows from *Supercar* to *Space:1999* - felt that it would be in everyone's best interest to

amalgamate the individual clubs under one roof as a single, unified, officially sanctioned Gerry Anderson club. In August 1981, the co-ordinators of the various associations and other interested parties were invited to sit on the committee of the new club, which was named after the convention that had spawned the idea - Fanderson. The committee was chaired by the organiser of that convention, Pamela Barnes, and Gerry Anderson himself endorsed the club with his acceptance of the role of Honorary President. Club secretary was Barbara Edwards (then Kitson), who became the backbone of Fanderson over the following decade. Single-handedly designing the club's membership database (which records the detailed information about every Fanderson member), Barbara proved an invaluable assistant to each of the club's chairpeople until her retirement from fandom in 1990.

David Nightingale and Brendan Sheehan also joined the committee, bringing with them their professionally published fanzine - the first 'pro-zine' - 'Supermarionation Is Go!'. Retitled 'S.I.G.', the fanzine was adopted by Fanderson as the official club magazine from issue 4. However, the production costs on 'S.I.G.' were in excess of what could reasonably be funded entirely by Fanderson, so it was agreed that 'S.I.G.' would continue to be available commercially, by subscription or sale in specialist book shops - ie, it was not exclusively available to Fanderson members, although it was the major feature of the club package.

And so Fanderson was born on August 20th, 1981. A one year membership cost £6.00, for which members received four issues of 'S.I.G.', a badge, a pen, a colour photograph of Gerry Anderson and a 10"x11" colour photo montage of scenes from the ITC-Anderson shows. By the end of the club's initial year, over 600 members were registered and a second convention, Fanderson B2, had proved an even greater success than the first. Staged at the Bloomsbury Crest Hotel in London in October 1982, the convention guest list featured Gerry Anderson, UFO star Ed Bishop and model-maker Martin Bower - the three guests from Fanderson B1 making a return appearance - joined by Shane (Scott Tracy) Rimmer, musician Barry Gray, *Space:1999*'s Barry Morse, visual effects designer Ian Scoones and art director Bob Bell.

'S.I.G.' was printed with full colour covers for the first time with the Spring '83 issue (No.7) at no additional cost to members, and in the same

year the club became the proud owner of two episodes of *Four Feather Falls*, purchased from Granada Television. (Sadly, these episodes went missing while on loan to the Tyneside Film Theatre at the end of the 80s.) Also in 1983, for the first time there was a fan club in existence to greet the arrival of a new Gerry Anderson series, *Terrahawks*, the making of which was covered extensively in "S.I.G.". The club benefited from the generosity of the Anderson Burr partnership in allowing members to visit the set, and also in the donation of three complete episodes of the show to screen at conventions.

In 1984, club members were invited to appear in the BBC television series *The Time Of Your Life* - the time was 1965 and the life belonged to Gerry Anderson. Among Noel Edmunds' other guests were puppeteer Christine Giamvillo and David (Parker) Graham, both of whom have since contributed a great deal of time and support to Fanderson. Christine and David were also guests at the club's third convention, Fanderson 84 - again at the Bloomsbury Crest Hotel, and featuring no fewer than nine personalities from the Anderson shows.

In 1985, letters from dissatisfied members began to appear in the pages of "S.I.G.". One letter from Alex Stewart of Colchester caused a furore when he accused the committee of embezzling funds and generally being lazy and incompetent. Pam Barnes was quick to respond, cutting through the rumour, innuendo and petty jealousy to defend the committee from these wild unsubstantiated claims. However, the resulting correspondence did highlight a number of administrative problems, mainly to do with too many jobs and not enough people to do them, as the club had grown beyond the control of the original committee. By the autumn, Pam Barnes had resigned her chair and accepted a less demanding role on the committee, but the following spring the committee voted to remove her due to a conflict of interests. It was the club's darkest hour.

However, the dawn rose with the appointment of the new chairman, long-time fan Helen McCarthy, who had been taking an increasing role in assisting the committee with the running of the club and its conventions. The club committee was expanded to spread the workload and Ralph Tittartton was brought aboard, creating, editing and publishing a new club newsletter "Fanderson News", designed to fill the ever-increasing gaps between issues of "S.I.G.". "Fanderson News" was only available to Fanderson members, and succeeded in creating a separate identity for the club outside the pages of "S.I.G."

In addition to her general club duties, the new chairman also chaired the fourth club convention, Fanderson 86, at Conway Hall in London in May of that year. The guest list included Shane Rimmer, David Graham and Ed Bishop, and the whole event was very well received. However, '86 sadly proved to be the last multi-Anderson convention until 1990 (lack of support doomed the planned

Fanderson 87, which had to be cancelled at the eleventh hour) although events based around individual series proved to be popular, with the *Thunderbirds* 21st Birthday Party in 1986, the *Space:1999* MiniCon in 1987, and *Utopia* in 1988 all drawing extremely respectable attendances - and a lot of guests new to the convention scene; Matt (Alan Tracy) Zimmerman, *Space:1999*'s Prentis Hancock, *UFO* stars Dolores Mantez and George Sewell, script-writer/editor Tony Barwick and visual effects designer Derek Meddings to name but a few.

After two exhausting years as Chairman, Helen McCarthy elected to step down from her post at the end of 1987, leaving the burden of the responsibility seat with new chairman Andrew Thompson. Helen has since continued to make valued contributions to the club - as chairman of our two highly successful *Utopia* conventions, and as editor of the first Fanderson fiction-zine "21st Century Fiction", launched in 1990.

Increasing demands on the editor's time, high publication costs and disappointing sales led to "S.I.G." appearing on a twice-yearly basis, rather than quarterly, until finally ceasing publication altogether in 1988. The magazine was sorely missed, as it had been building into a detailed and definitive reference work on the Anderson shows, the like of which has not been seen since. "S.I.G."s demise also left Fanderson with a gaping hole in the membership package and many members showed their dissatisfaction by opting not to renew their memberships. Andrew Thompson's tenure unfortunately proved relatively ineffective at reversing the falling membership figures, and his committee were criticised for being slow to find an alternative in the membership package for "S.I.G.". However, the alternative had been there all along - "Fanderson News".

From its' rough beginnings as a simple newsletter, "Fanderson News" had been gradually transformed into the mainstay of the membership package, keeping members up to date on current events in the Anderson world. Before the decade was done, plans were afoot to transform "Fanderson News" into an A5 magazine, and while the funds were not available to equal the print quality and size of "S.I.G.", the resulting magazine was such an improvement on what had recently been available to members that the downwardly spiralling membership numbers were immediately arrested, and actually showed a marked improvement. With the appointment of Neil Swain as chairman in early 1990, the general quality of the service to members also improved and the club really started to look healthy again.

Of course, this isn't to say that Fanderson wasn't capable of greatness at the end of the 80s - quite the opposite. We produced our own 7" long play records (two volumes of previously unavailable Barry Gray themes and incidental scores) and a series of very popular audio cassettes featuring archive convention material; we hosted the very successful *Secret Service* convention in Leeds

(screening all 13 episodes of the series for the first time in Yorkshire), and succeeded in persuading Channel 5 Video to print a contact address for the club on the sleeves of their sell-through releases of the Anderson material (unfortunately, they were still printing Helen McCarthy's contact address on new sleeves two years after she left her post, by which time the club address had changed twice!). Finally, Uforia 2 in Manchester - chaired by Helen - repeated the success of Uforia 1 and proved that a weekend event based upon a single series was a viable Fanderson convention proposition.

And so Fanderson entered the 90s with a new chairman, an enthusiastic committee and a new look for "Fanderson News", courtesy of Ralph Titterton, whose hard work (and longer hours) nurturing "FN" through its newsletter period had ultimately paid off. Neil Swain set a path for the committee to follow, even after his untimely and tragic death in July 1990 - his first and last public appearance as chairman at a Fanderson event was at the incredibly popular Fanderson 90 convention at the Mount Royal Hotel in London, an event which boasted an amazing thirteen Anderson personalities appearing as guests.

The committee were reeling from Neil's death for the remainder of 1990, and it is a tribute to them that the club opted to continue with Fanderson's first weekend *Space:1999* convention, AlphaCon, which Neil had instigated and chaired himself. The event itself was filmed on video by Kindred, and provided the springboard for a completely new venture for Fanderson - the video documentary. A previous video cassette had simply recorded the events of the Uforia 2 convention, but the AlphaCon video presented an examination of the making of *Space:1999* with frank guest interviews and numerous clips from the episodes themselves (courtesy of ITC), all produced to a professional standard that TV Zone magazine felt bettered the quality of similar projects being produced by BBC Home Video! The cassette has become Fanderson Sales' hottest item, and a follow-up cassette charting the making of *UFO* is planned.

Now in our tenth anniversary year, with myself at the helm, we have instigated further changes in the structure of the club and the membership package, which so far seem to be proving popular with the members. A carefully orchestrated relaunch in September 1991 (to coincide with the return of *Thunderbirds* to British television) was heralded by a complete face-lift for "Fanderson News". The magazine was re-titled "FAB", and with a new editorial team, Fanderson now has its' own exclusive magazine, presenting news, interviews and in-depth articles on the shows themselves, six times a year. The club has never looked better.

We've had our ups and downs, but we've come through it all with our enthusiasm for the Gerry Anderson series intact. That enthusiasm is really Fanderson's greatest triumph of the last ten years - that people can be seen to still care enough

about these shows that television networks at home and abroad are encouraged to repeat screenings of them. We were responsible for the return of *Thunderbirds* to British television in 1991 - you and me and the thousands of Fanderson members past and present who are keeping Gerry Anderson's television and film productions alive and kicking.

Our continued existence ensures that more screenings will follow, and that these shows will be entertaining the next generation of fans well into the new millennium. What fan club could ask for more?

Fanderson would be nothing without the following people, to whom we owe our grateful thanks:
Keith Alexander, Mary Anderson, Tony Barwick, Jonathan Baxter, Ronnie D. Beaumont, Bob Bell, Michael Billington, Ed Bishop, Peter Blackburn, Graham Bleethman, John Blithel, Martin Bower, Ian Boyce, Stephen Brown, Denise Bryer, Jacqueline Dear, Stephen Dear, Tara Dyson, Glenn Dooley, Bill Earle, Martin East, Barbara Edwards, Francis Evans, Alan Fennell, Ian Fryer, Christine Glenville, David Graham, Barry Gray, Prentis Hancock, Robert Harding, Peter Harrington, Barbara Heywood, David Hirsch, Peter Holmes, ITC Entertainment, Keith Jones, Mark Jones, Bob Kellett, Theo de Klerk, Steve Kyte, Chris Leach, Francis Matthews, Paul Maxwell, Derek Meddings, Lorraine Malby, Tim Mallett, Dolores Mentez, Helen McCarthy, Don Mead, Liz Morgan, Barry Morse, Brad Newman, David Nightingale, Mike Noble, Albie Parsons, Nicholas Parsons, Alan Patillo, Andrew Poley, Doug Peltan, Glenn Pearce, John Perrin, Alan Perry, David Prowse, Phil Ree, Frank Ratcliffe, Zena Ralph, Mike Reccia, Roger Rice, Les Ride, Shane Rimmer, Clara Roberts, Katie Runniman, George Sewell, Brendan Sheehan, Vladek Shoybal, Andrew Steton, Kath Lambert, Neil Swain, Alyson Taylor, Glo Thorogood, Ralph Titterton, Graham Walker, George Watson, Tina Werts, Nick Williams, Matt Zimmerman...and, of course, Gerry Anderson, without whom the world would be very dull.

Chris Bentley

Author's Note: This article is revised from an article which appeared originally in the Fanderson 91 Convention Book "The Worlds Of Gerry Anderson". Unfortunately, the pressure of deadlines on that publication led to certain factual and typographical errors as well as several important omissions from the original text, which could not be corrected before publication. This reprinted article now corrects those errors and omissions. Readers should be aware, however, that the article represents a personal viewpoint of the growth and development of the club over the last ten years, and does not necessarily represent the viewpoints of other members of the FAB editorial or Fanderson committee teams.

As the author of this article, I apologise unreservedly for any misunderstanding and upset that the printing of the original article in the Convention Book may have caused to certain individuals, in particular to Helen McCarthy (Fanderson Chairman 1985-87) and Barbara Edwards (Fanderson Secretary 1981-1990).



THE COMPLETE YEAR ONE EPISODE LISTING

In response to numerous requests, we present a complete listing of the titles of all 24 episodes of the first season of **Space:1999** in their original production/shooting order (November 1973 to May 1975), the official ITC order and the original UK broadcast order (ATV - 4th September 1975 to 19th February 1976).

Production Order	ITC Order	UK Broadcast Order
1. Breakaway	1. Breakaway	1. Breakaway
2. Matter Of Life And Death	2. Matter Of Life And Death	2. Force Of Life
3. Black Sun	3. The Infernal Machine	3. Collision Course
4. Ring Around The Moon	4. Dragon's Domain	4. War Games
5. Earthbound	5. The Testament Of Arkadia	5. Death's Other Dominion
6. Another Time, Another Place	6. The Last Enemy	6. Voyager's Return
7. Missing Link	7. Mission Of The Oarians	7. Alpha Child
8. Guardian Of Piri	8. The Troubled Spirit	8. Dragon's Domain
9. Force Of Life	9. Space Brain	9. Mission Of The Oarians
10. Alpha Child	10. War Games	10. Black Sun
11. The Last Sunset	11. End Of Eternity	11. Guardian Of Piri
12. Voyager's Return	12. The Full Circle	12. End Of Eternity
13. Collision Course	13. Death's Other Dominion	13. Matter Of Life And Death
14. Death's Other Dominion	14. Collision Course	14. Earthbound
15. The Full Circle	15. Voyager's Return	15. The Full Circle
16. End Of Eternity	16. Alpha Child	16. Another Time, Another Place
17. War Games	17. The Last Sunset	17. The Last Sunset
18. The Last Enemy	18. Force Of Life	18. The Infernal Machine
19. The Troubled Spirit	19. The Guardian Of Piri	19. Ring Around The Moon
20. Space Brain	20. Missing Link	20. Missing Link
21. The Infernal Machine	21. Another Time, Another Place	21. Space Brain
22. Mission Of The Oarians	22. Earthbound	22. The Troubled Spirit
23. Dragon's Domain	23. Ring Around The Moon	23. The Testament Of Arkadia
24. The Testament Of Arkadia	24. Black Sun	24. The Last Enemy

Note: With the exception of *Breakaway*, the 24 episodes can be seen in virtually any order as each is self-contained. However, in terms of character development and minor continuity detail, the series should be viewed in the original production order. The ITC order is simply a recommendation order to broadcasters, balancing out the strengths and weaknesses of the individual episodes to maximise viewer interest. It is this order in which ITC Home Video will be releasing episodes on video cassette in the UK, with the exceptions of *Breakaway*, *War Games*, *Collision Course* and *Black Sun*.

SCRIPT TO SCREEN

SPACE: 1999 - CATACOMBS OF THE MOON

Luke Davis continues his examination of the evolution of Anthony Terpiloff's script for the Year Two *Space: 1999* episode *Catacombs Of The Moon*, picking up where we left off last issue from the start of Act Three. Patrick Osgood has forced Helena Russell and Tony Verdeschi to allow him to leave Medical Centre with his dying wife Michelle. In the face of an approaching plasma cloud, Osgood flees into the catacombs beneath the Moon's surface, where he believes that he and his wife will be safe.

Act Three [Scenes 48-74]

On screen, Act Three commences with a security search of Alpha and the catacombs for Osgood and his wife, with Tony Verdeschi's voice-over on the PA system: "Approach with extreme caution - he is wired with explosives. Repeat, approach with extreme caution, and if spotted, don't crowd him - stay clear and report his location. Repeat, do nothing. Just report his location."

The action then moves to Eagle One where Koenig and his co-pilot come into contact with the space phenomenon on the other side of the plasma cloud - a raging firestorm. More dumb dialogue ensues between Koenig and the co-pilot:

Co-Pilot: "Wow! Talk about Dante's Inferno!"

Koenig: "Computerise its course."

Co-Pilot: "Collision course Alpha! And Commander, it's enormous!"

Koenig: "Speed?"

Co-Pilot: "Faster than our maximum speed."

On paper, this simply reads as follows:

Koenig (Gravely): "There's our heatwave, Bill."

Frazer: "Yeah, now we know why computer couldn't locate it."

Koenig: "We're going to have to outrun it. Warn Alpha."

Frazer: "This is Eagle One to Moonbase Alpha..."

Koenig contacts Alpha and reports the approach of the firestorm. In the finished episode, Helena is about to make another request for titanium to complete Michelle Osgood's replacement heart, when Koenig is cut off mid-sentence. The dialogue that follows is all additional to the original script:

Helena: "What about Michelle Osgood?"

Verdeschi: "I'm going down into the catacombs after them."

Helena: "Tony, John may have been about to release some titanium."

Verdeschi: "He was cut off, Helena. We don't know what he was going to say."

Helena: "That determination has to be made - you're in command now."

Tony: "Yeah. Well, we may all go up in smoke

anyway. Take what you need."

Anthony Terpiloff's original intentions here were completely different, with Koenig actually authorising the release of the titanium himself. Scenes 54, 55 and 56 are reproduced here in their entirety:

Int. Command Centre

Verdeschi, Helena, Maya and others watching monitors on which we see a blurred picture of Frazer.

Frazer: "...the fire storm is on a straight line for Alpha...ETA eleven hundred...sensors estimate spread of flames approximately ten to twelve miles wide, fifty miles in length."

Int. Eagle One Pilot Section

Frazer: "...so batten down your hatches, Alpha. We do expect to arrive before the storm hits..."

Int. Command Centre

Frazer (on monitor): "...so how about a nice, tall, cool drink waiting for us, Alpha? Even settle for a beer, Tony - forget the scale of 1 to 10."

Koenig (on monitor): "Helena, since we may all blow up, help yourself to a little titanium for a new heart for Michelle - just in case we all survive..."

Koenig's image disappears from the monitors and they go blank. Helena's eyes are a little damp with gratitude as Verdeschi moves off quickly and goes into instant action. Command Centre becomes a beehive of activity.

Verdeschi (to Sam): "Put Alpha on Emergency. Status - full alert... (to someone else) Firefighters, extra crews at Explosives and Munitions Building... (to Helena) Doctor Russell - Casualty Stations... (to someone else) All non-essential machinery and equipment shut down - but right now! And I mean shut down!"

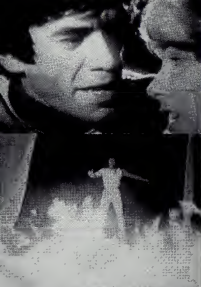
Verdeschi comes over to Maya, stops and looks at her.

Verdeschi: "That leaves you and me, Scarecrow. We go get them out of the catacombs before the first shockwaves of this storm set off Patrick's booby trap."

Maya: "Tony, do you think he really has visions?"

In the finished episode, Maya is not a part of these Command Centre scenes, and does not initially join Verdeschi in his search through the catacombs.

As the action shifts into the catacombs, a small section of dialogue is omitted on screen from the conversation between Osgood and Michelle. Clearly it would have slowed the pace at his point, but it remains a nicely drawn character piece for the Osgoods and illustrates how ideally suited to the character of Osgood (as written) Brian Blessed would have been:



Osgood: "Are you able to walk now?"

Michelle: "Not yet. Patrick, would you sing for me?"

Osgood: "Sing?"

Michelle: "The way you do when you're happy."

We hear Osgood's rich vibrant bass. He sings a beautiful, haunting Gregorian chant from the Easter Cycle. The catacombs resound gently.

At a point during the litting chant, we see a powerful searchlight in the distance, approaching rapidly. Still chanting, Osgood sees the light. he sings more softly and then stops. A hush.

Michelle: "Thank you."

Osgood: "We must go on."

Michelle: "I'll try, Patrick."

Script and finished episoda then progress more or less identically (the sole exception being the absence of Meye from Verdeschi's search party) until Scene 64 in which Osgood has another of his visions. As before, the visions are played out on screen with no dialogue heard, although both Laurenson (Osgood) and Stephanson (Michelle) are seen mouthing at each other. Their words were written as:

Osgood: "Michelle! Michelle!"

Michelle: "It is you, my love."

Osgood: "I can save us."

Michelle: "I know."

Osgood: "Rise up and come to me. Trust me, Michelle. I've faith for both of us."

Michelle: "I trust you."

Osgood: "Come to me then."

Michelle: "My faith is in our love. My love."

At this point, back in the 'real' world, Michelle does indeed rise up and follow Osgood deeper into the catacombs, although the intent and message behind the scene is somewhat blurred on screen by the way the vision is played. Terpiloff's message in the script is clearly to illustrate that faith need not have religious overtones to make it work - a belief in oneself, a lover, or a scientific principle (as with Helena Russell and her mechanical heart) is just as valid as a belief in God (of whichever denomination).

Perhaps this was perceived as too controversial a stand for certain extremist factions of the American religious community, and toned down as a result, or maybe the director simply never understood the thrust of the script. Either way, the message never transferred to the screen and the episode is lessened in its impact as a result.

There are only minor alterations in the following sequences, although a short scene in Eagle One was deleted:

INT. EAGLE ONE PILOT SECTION

Frazer: "It may not look like much but it's home."

Koenig gives him an old fashioned look.

Koenig (Alerting Alpha): "Moonbase Alpha. This is Eagle One."

Instead, we see Eagle One racing ahead of the firestorm and the effects of the extreme heat on the Moon's surface, overlaid by the following dialogue:

Koenig: "The heat waves are blessing Alpha."

Co-Pilot: "I hope there's something left of the lunch pade for us to land on."

Helena's successful tests of the new mechanical heart are seen virtually as written, and then it's back to the catacombs for a deleted line of dialogue. Did you ever wonder why Alpha should start exploding as the heat rises on the surface? All is revealed...

INT. CATACOMBS

The catacombs are rocked - dust and debris.

VERDESCHI (into commlock): "Must be shock waves from the storm - set off some explosive topside!" Yes, it was all the fault of that extremely unstable hypennitro that we should have seen being demonstrated by Verdeschi in the corridor earlier (Scene 28).

Act Three ends as scripted with Helena clutching the casing of the artificial heart to protect it from the explosions.

Act Four (Scenes 76-88)

The final act begins as scripted with Alpha subjected to the effects of the firestorm. Down in the catacombs, all of Maya's lines are spoken by Verdeschi, while Verdeschi's lines are spoken by the Security Guard played by Brendan Price. What we don't see, however, is Eagle One coming in to land on Alpha - Koenig is kept out of the picture until the end of the episode, while in the script he is present in the closing sequences.

Another vital piece of Year One continuity goes astray in Scene 83:

INT. MEDICAL CENTRE - EMERGENCY RECEPTION

Vincent, Helena and all medical staff work calmly and efficiently despite the roaring circumstances.

VINCENT: "Not as many injured as I thought."

HELENA: "Nobody dead yet. It's a good thing we moved most of Alpha underground months ago."

With this one line of dialogue, we would have had a simple, no nonsense explanation for all the different sets in Year Two 1999. Instead, we were left to speculate for ourselves - or read the Michael Butterworth novelisations, where the move was explained.

Back in the catacombs, an extra scene was required to bring Maya into the picture and justify the second obligatory Maya transformation. Not in the script, Verdeschi calls her up on his commlock and simply tells her to get down there on the double. When she arrives (in a very peculiar sequence which avoids having to show Catherine Schell walking across the set - perhaps she had broken her leg or something?) Verdeschi explains that they need somebody who can see in the dark. As Maya turns into a tiger, the action rejoins the script and Maya tracks the Osgoods through the catacombs. Interestingly, the script does not stipulate a specific creature for Maya to transform into, but simply states that it should be an 'appropriate animal', although if it is to be a cat, not black, please.

From here, the climax is virtually as written, with the tunnel roof caving in and burying Osgood, and Verdeschi digging his friend out while Michelle is returned to Medical Centre for her operation. There are only minor alterations to the dialogue.

The operation is completed, but Michelle shows no signs of recovering. As mentioned earlier, the script has Koenig present during these sequences (as is Maya), particularly in Scene 88:

INT. MEDICAL CENTRE

Close on Michelle. She is conscious but unaring. The indicators of her vital signs show her at a very low ebb. Pull back to include Koenig, Helena and Maya watching from a distance.

KOENIG: "She's dying alright, but you say it's not her heart."

HELENA: "With that heart she should live forever. But I just can't transplant faith."

KOENIG (THE SAG MONY): "Osgood was right about one thing - she survived the storm...but not this one."

Fortunately, as on screen, Verdeschi arrives with Osgood on a stretcher and his presence revitalises Michelle. The scene's closing lines of dialogue have Koenig's lines transferred to Verdeschi on screen.

Epilogue (Scene 89)

The final scene of the episode is almost entirely different on screen from what is written in the script, although the setting is the same - Verdeschi's quarters. The finished episode shows an uncharacteristic meeting between Helena and Tony (the only two regular characters available for filming) while the scripted version includes Maya.

The major difference between the two scenes is the additional (and surplus) 'explanation' of the episode's events by Helena - with no evidence to back up her wild hypothesis:

VERDESCHI: "I can see you can't tear yourself away from admiring my artistry."

HELENA: "No, I was thinking about Patrick and Michelle."

VERDESCHI: "Yeah. About Patrick - you know, one thing bothers me. His predictions of that heat storm. I mean, how come he knew that? And now don't tell me he was in communication with that storm cloud."

HELENA: "Look, his mind was under tremendous strain and we know so little about the universe. Who's to say there wasn't an intelligence in that heat storm that was somehow able to communicate with Patrick in the state that he was in?"

VERDESCHI: "Not me."

Verdeschi is clearly impressed with Helena's suppositions as he turns his attention immediately to a glass of his home brewed beer.

VERDESCHI: "Oh, would you look at that colour. Pure amber. And the consistency of it - well, there's not a bubble in sight."

HELENA: "Our computer analysis of your last concoction..."

VERDESCHI: "Yeah, yeah, yeah, yeah. Unfit for human consumption, sure. I know. But would you tell me what a computer knows about beer anyway? With no lust for adventure, no imagination, no taste, nothing! Ah, Verdeschi, you're a genius."



We then see Eagle One landing and Sandra contacts Verdeschi on the monitor.

VERDESCHI: "Yes, Sahn?"

SANDRA: "Tony, Eagle One has just touched down."

KOENIG: "Welcome back, John."

HELENA: "It's good to be back, Helena. I guess luck was with us. What's with Alpha?"

VERDESCHI: "Everything's OK, John. As a matter of fact, we were just about to raise a glass to your safe return."

KOENIG: "Not of your manufacture, I hope."

HELENA: "Only one of us is that adventurous."

VERDESCHI (DRINKING): "Ah, that is fantastic. Now who said that was unfit for human consumption?"

HELENA: "Who said you were human?"

VERDESCHI: "I'm going to find Mays. If I'm going to be insulted I want it done by an expert."

He leaves.

HELENA: "John, thanks for the titanium."

KOENIG: "Titanium?"

HELENA: "It saved Michelle's life."

KOENIG: "Now, didn't I....? Oh, yeah."

HELENA: "Welcome back, John."

And so the episode ends on a freeze-frame and the overlaid credit for the author of this final sequence - Fred Freiberger.

Elements of Verdeschi and Helena's conversation about his beer are drawn from the original script, but Terpiloff saw no need for a pseudo-science explanation of Osgood's visions, and the script was better for it - he simply has a pre-cognitive ability. This final sequence would also have been more humorous if played out, as written, between Verdeschi and Mays:

INT. VERDESCHI'S QUARTERS

Verdeschi's beer-making apparatus is rigged and in operation, and Verdeschi is watching the process of a batch of the liquid going through tubes and pouring into a receptacle with great anticipation. But not so Mays - she looks dubious.

VERDESCHI: "Just look at that colour, Mays. Pure amber. And the consistency of it. No bubbles. I tell you, on the scale of 1 to 10, this batch would go through the roof."

MAYS: "So would anyone drinking it?"

VERDESCHI (HEART): "How can you say that?"

MAYS: "Easily."

Helena enters. Verdeschi greets her enthusiastically.

VERDESCHI: "You're just in time, Doctor. A tasting of Verdeschi's Special - brewed exclusively for the party to celebrate Osgood's recovery."

HELENA: "As the Doctor in charge of our life support system, are you sure that's wise, Tony? Our computer analysis of your last..."

VERDESCHI: "I know, I know - unfit for human consumption. But what does a computer know anyway? No lust for adventure, the daring, no human experience..."

He pours himself a glass of beer.

VERDESCHI: "I'll test this myself."

He toasts the two and drinks. Takes another swallow. No reaction - has a strange look.

HELENA: "Tony, are you alright?"

As a slow, beatific look comes into Verdeschi's eyes.

VERDESCHI: "Fan-tastic! Who said this wasn't fit for human consumption?"

MAYS: "Who said you were human?"

Fade Out.

Next issue, our Script To Screen article focuses on a UFO script that goes by the title 'The Inside Man'. Which fan favourite episode was it made into? You'll find out back here in FAB5.

COMING SOON IN FAB:- In the coming months in FAB we'll be meeting Stanley Unwin (of The Secret Service) and music editor Alan Willis (The Protectors, Space:1999/Terrahawks) amongst our line-up of star interviews. Future issues will feature investigations of the original scripts of episodes of UFO, The Protectors, The Secret Service, Joe 90 and Space:1999 Year One, special articles on Fireball XL5, Captain Scarlet and The Protectors (all of which celebrate anniversaries this year (30th, 25th and 20th respectively), plus locations guides, character profiles, series episode listings, prize competitions and all the very latest news from the worlds of Gerry Anderson. All this and those free full colour photo stickers!

FAN MAIL



Fan Mail, FAB, P.O. Box 93,
Wakefield, West Yorks WF1 1XJ

A bumper mail-bag this time, to make up for the lack of space in our previous two issues, with those promised comments on FAB, Fenderson 91 and the club in general.

Lynn Simpson, Erdington, Birmingham

Congratulations on another great edition of FAB. The content and production quality are excellent. Keep up the good work!

I read with interest your comments on the Fenderson 91 title sequence video. I only got to see it on the Sunday morning, but could happily have spent all day watching it - to say it was exciting is an understatement! It made me want to go home, get out my tapes and "discover" Anderson all over again - no mean feat in just under a minute of excellently chosen clips and music. Is there any way it can be made available to members PLEASE!

Finally, thanks to Fenderson, and particularly Ralph Titterton for asking me to do the illustrations for the forthcoming Captain Scarlet novella in "21st Century Fiction". It was a real thrill to be able to put back a little something into the worlds of Gerry Anderson in return for all the years of enjoyment I have got out, both as child and adult. Here's to the next 30 years!

It's always great to hear from somebody who has been able to discover creative depths in themselves from an appreciation of the Gerry Anderson series. I hope others out there with a frustrated artistic (or literary, or whatever) bent are taking note. By the way, the Fenderson 91 title sequence runs two minutes and fifty seconds - I guess it was so exciting, it just seemed to fly by!

Derek Gray, Aberchirder, Aberdeenshire

Many thanks for my first ever membership pack and what a nice way to start the new year! I'm very impressed by the FAB newsletter, especially the colour covers - I'm not sure many fan clubs can boast this (So far as we know, it's just us, *Star Trek* and *James Bond* - unless anyone out there knows different? - Ed). I see you have a fiction zine, but is there an outlet for the members' other talents, e.g. artwork, poetry, cartoons, etc. I can only judge from my years of being a *Doctor Who*

fan that there were many independent zines produced by the fans for the fans and it appears to me a good idea in the case of Fenderson as there is so much scope with the club not being confined to just one series.

On a personal note, it will be interesting to see how the old repeats of *Doctor Who* compare, ratings-wise, with those of *Thunderbirds*. Friday nights have never been better in my opinion.

We share your enthusiasm for the Doctor Who repeats and the BBC2 Friday evening schedule. Derek, and, yes, it is interesting to note that nearly 2 million Thunderbirds viewers are turning off, or over, rather than follow on to watch Doctor Who (shame on them!). It is more interesting, I think, to make a direct comparison between the two shows, which were both produced at the same time (referring to the William Hartnell Doctor Who story which was shown first) for the same market. What a difference in quality, eh?

As for the outlet for fan art and poetry, should they have a new fanzine of their own, be incorporated into "21st Century Fiction", or even into FAB? What do other Shades think?

On the subject of independently produced fanzines (such as proliferates in *Who* and *Trek* fandom), we must make it clear that such publications are flagrantly in breach of copyright, although in the case of the BBC and Paramount (copyright holders on the aforementioned properties) they are extremely lax in their enforcement of their rights - for reasons of their own. ITC's position, on the other hand, is quite clear - Fenderson is the only group that they wish to authorise on the subject of the Gerry Anderson shows, and this applies similarly to their other television series, with our colleagues in *Six Of One* for *The Prisoner*, *The Saint Club* for *The Saint*, the *Randall And Hopkirk (Deceased)* Appreciation Society for *Randall And Hopkirk (Deceased)* and *The Morning After* for *The Persuaders*.

Robert Reid, Camelot, Falkirk

I am writing to say how much I enjoyed FAB2. The Script To Screen article on Captain Scarlet was as fascinating as that on UFO, and it's a pity that the 'guest puppet' idea came to nothing. It would have been interesting to see what the Roger Moore puppet would have looked like, since Francis Matthews revealed at Fenderson 90 that Moore thought that Scarlet was modelled on him!

Would it be possible for Fenderson to release a documentary about Gerry Anderson on the lines of the AlphaCon video? Gerry's recollections, particularly of the earlier series, together with film clips, would be of particular interest to the 'new' fans who are just discovering *Thunderbirds* for the first time.

It's a good idea - so good, in fact, that a professional company is planning to make a documentary about Gerry for broadcast television. Keep reading FAB for further details.

**Teruo Yamada, 1-14-11 Takaido-Nishi,
Suginami-Ku, Tokyo 188, Japan**

I was very pleased to be able to attend Fanderson 91. I was very honoured and happy to display my scratch-built models alongside those of other famous modellers.

Alan Perry talked with a great deal of information and ideas, with Chris Trice, who is always active in the display room. After I took some pictures with my new Italian friends, George Sewell appeared with his famous smile. He asked me, "How long did it take to make this?", pointing at my Doppeltganger rocket with gantry. "Six months", I replied, to which he followed, "Oh, it would have taken me six years!" My only regret is that I didn't take more large SHADO models from my home in Japan.

Fanderson 91 was full of familiar faces. I was interviewed for a local newspaper on the Saturday morning and I got lots of goodies in the dealers room. The hotel escalator presented a good opportunity to shake hands with actors, etc. The event was beyond exciting!

Many thanks to everyone at the eternal, international Fanderson.

It's always a pleasure to hear from Teruo, and even more so to see him at our conventions. His English may not be word and grammar perfect, but it's certainly light-years ahead of our Japanese. Teruo asked especially for us to print his full address, so that anyone who wishes to write to him is more than welcome - particularly if you are interested in model-making.

Paul Bennett, Penyffordd, Nr. Chester

Fanderson 91 was my first convention, and I would like to thank all the committee members and volunteers for making the weekend very special. Everyone was so nice and the attendees I started conversations with were so friendly, especially the overseas visitors.

The guest panellists were excellent, especially George Sewell, who had a great sense of humour, and the man himself, Gerry Anderson. The celebration party on the Saturday evening was brilliant. I thought I was over-enthusiastic about Gerry's work until I saw the quiz, only three questions of which I was able to answer. The knowledge of the competitors was quite amazing.

I was also very impressed by the celebration booklet, a very nicely put together piece of work and a most enjoyable read between watching episodes. I can honestly say it was one of the most memorable weekends I have ever had.

Miss H.M. Lennon, Nazing, Essex

As I have grown up with Thunderbirds, I find that I now watch and listen more carefully and notice that Virgil's voice differs in some episodes, which I have now discovered in FAB is due to a change in voice artists (See our cast and credits guide last issue - Ed.). I have also noticed that the scenery changes as well.

For example, in the Tracy's lounge, not only have the portraits changed, but also the couch which takes Alan down to Thunderbird 3 has changed from green to black leather. Also, on Jeff's desk the bird ashtray changed to a silver box, and the two poles which lifted the desk from the floor have disappeared. Penelope's portrait has changed both its looks and position.

Changes also occurred in the craft themselves. For instance, Scott's chair in Thunderbird 1 changed from red to black and the colour and design of both the Thunderbird 2 and 5 interiors were also altered.

Please can you tell me why this was because it puzzles me greatly. I must add that I preferred the original scenery.

For a moment there, Miss Lennon, we thought you were about to comment on the changes in the various craft themselves between shots in the same episodes (just watch how Thunderbird 1's feet change from wheels to skis as it comes in to land!), which is a continuity nightmare. The simple answer to the alterations you mention is that after the first 26 episodes of the series were finished, many of the sets and puppets were destroyed, and entirely new sets and puppets were created specifically for the feature film Thunderbirds Are Go! in 1968. Some alterations were made in the designs to accommodate the wide-screen format of the film.

When the second (short) season of Thunderbirds was made, it was naturally felt that the new, improved, props should be re-used at an enormous saving on the budget. Until the widespread use of videotape, when people could view the shows at their leisure, few noticed the switch over. These 'new' props and puppets can be seen in Atlantic Inferno, Path Of Destruction, Aliens Mr Hackenbecker, Lord Parker's 'O'lday, Ricochet and Give Or Take A Million which were the last six episodes produced.

A further set of entirely new models, puppets and sets were created two years later (1968) for the second feature film Thunderbird 6. These puppets and sets are more noticeably different - both the Scott and Jeff Tracy puppets bear only a passing resemblance to their first season counterparts.

Matt Mills, Wolverhampton

When I first joined Fanderson, issues 29 and 30 of Fanderson News contained a Thunderbirds comic strip entitled 'Island Of Fear'. Since FAB took over as the club magazine, it seems to have disappeared. Was part three the last part? If so, it seems a very abrupt ending - did Scott really die?

I'm afraid that Terry Woodcock's strip did get somewhat lost in the shuffle between Fanderson News and FAB, as we felt that Terry's strip was unsuitable to the format of the new magazine. As the gap between parts three and four has now been so long, and so many new members have

joined the club since then, we have decided that all four parts will appear together as a complete story with a future mail-out.

Mark Walton, Newtown, Chester

As this is my second time with Fanderson (I originally joined about three years ago, but let my membership slide after a year), I have to agree with all the recent comments about how the club has improved. FAB is certainly a first class magazine, now worthy of publication on the news-stands!

You asked if members had any ideas on how to improve it still further. Well, maybe I'm being a little unimaginative, but I really can't see how it could get any better. It already seems to have the right balance of news, reviews, comments and features. The free colour stickers are a brilliant idea, as is the way the covers are printed, so I'd say keep it as it is!

As *Space:1999* is my fave Anderson show, I was pleased to see it so heavily featured in FAB3, and the Script To Screen article was particularly interesting and made excellent reading. You don't always realise what changes are going on behind the scenes, and I often wonder what fate would have befallen *1999* had the second season scripts been filmed as written. Of course, some scripts should never have been filmed at all, such as the appalling *Beta Cloud*. What on Earth was Freddie Freiburger thinking of when he wrote that one (maybe he saw *Beta* written on a signpost somewhere!).

With regards to the unused shot of Maya from *The Exiles*, it only goes to prove how radically this episode must have changed during filming/editing. Any chance of a Script To Screen feature on that one?

Also on the subject of *Space*, many thanks to all concerned for a brilliant AlphaCon video. This must be one of the best ever items any fan club has ever produced for its members, and it is now one of my most prized *1999* possessions.

Finally, I'm eagerly awaiting the release of the

ITC tapes of *Space:1999* (long overdue!), but how on Earth do they arrive at their episode order? *Testament Of Arkadia* is episode four (to be released) but by all accounts it was actually the last episode to be filmed for season one. Very odd!

Our thanks again for the kind comments - we're all walking around with such swelled heads we all look like Supercar puppets! By and large, the changes in the scripts to 1999's season two were purely cosmetic, to accommodate the actors' availability and the running time. The missing scene from The Exiles, for example, was simply not essential to the story and ended up on the cutting room floor when the episode over-ran, although it was filmed as our photo clearly showed. Nonetheless, a full report on the changes to The Exiles is in the pipeline.

In the main, however, if the episode was duff on screen, the problem started with the script and just escalated from there (there were immense difficulties with All That Glisters for example). The script is also open to the interpretation of the director, producer and editor, and that interpretation can make a world of difference. It is interesting to speculate on the outcome of a given season two script (say, Journey To Where) if it had actually been shot as part of season one - where the whole atmosphere was much more serious and the production had a much grander feel to it - and, vice versa, to take a season one script (such as Force Of Life) and imagine how much less eerie and frightening it would have become as a season two episode, set in the warmer, cosier, Year Two Alpha environment.

Our Space:1999 episode listing this issue should answer all your questions about ITC's video release order. Yes, Testament Of Arkadia was the last Year One episode filmed and clearly plays as such, but as with other later shot episodes such as Oregon's Domain and The Infernal Machine, ITC felt that these episodes were stronger than the earlier ones (and they were right) and so recommended that they be broadcast earlier in the run to grab the viewer's attention.



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NOTE: Before we start this time, we have a few ground rules for those wishing to advertise in Market Place. We are happy to run ads for members of Fanderson (as opposed to dealers) free of charge as a service to the members. However, we are legally prevented from running ads offering for sale, or from those wanting to buy, videotapes of copyright material apart from pre-recorded (i.e. shop-bought) items - which can only be offered for swap. Likewise, we cannot advertise photocopies or audiotapes of copyright material.

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CONVENTIONS

KALEIDOSCOPE 4 "THE BOX OF DELIGHTS". 8th August 1992, The Town Hall, Stourbridge, West Midlands. 10.30am - 11.00pm. Admission is FREE with all voluntary donations going to the NSPCC. Screenings of rare and classic television include: Previously missing episodes of both Out Of This World and Public Eye. Plus, The Saint, uncut Blackman and Rigg Avengers, A Gerry Anderson Showcase, Redcap, New Scotland Yard, Pathfinders In Space and a chance to view the original New Avengers screen tests for the role of Purday. This is just a sample from The Box Of Delights. For more details of guests and screenings, please send s.a.e. to: Kaleidoscope, 7 Overhill, Pill, Near Bristol, Avon BS20 0JZ.

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Editor's Note: The 'news' article about UFO:1999 in this issue's April dated Fanderson News section is a work of speculative fiction designed to deceive readers. While certain facts about the actors' appearances in television series are accurate, very little of the rest of the article contains even a grain of truth, and the quote attributed to Garry Anderson is entirely fictitious. However, Brian Blasted is married to Hildegard Neil. Happy April Fools Day!

